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BRENAU

— BULLETIN —



MAY 1914

GAINESVILLE, GA.
VOL. 4. NO. 3

BRIDGE

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BRENAU

COLLEGE - CONSERVATORY



ANNUAL
MAY

CATALOG
1914

GAINESVILLE, GA.



Fountain on Campus



Partial View of Campus

BRENAU BULLETIN

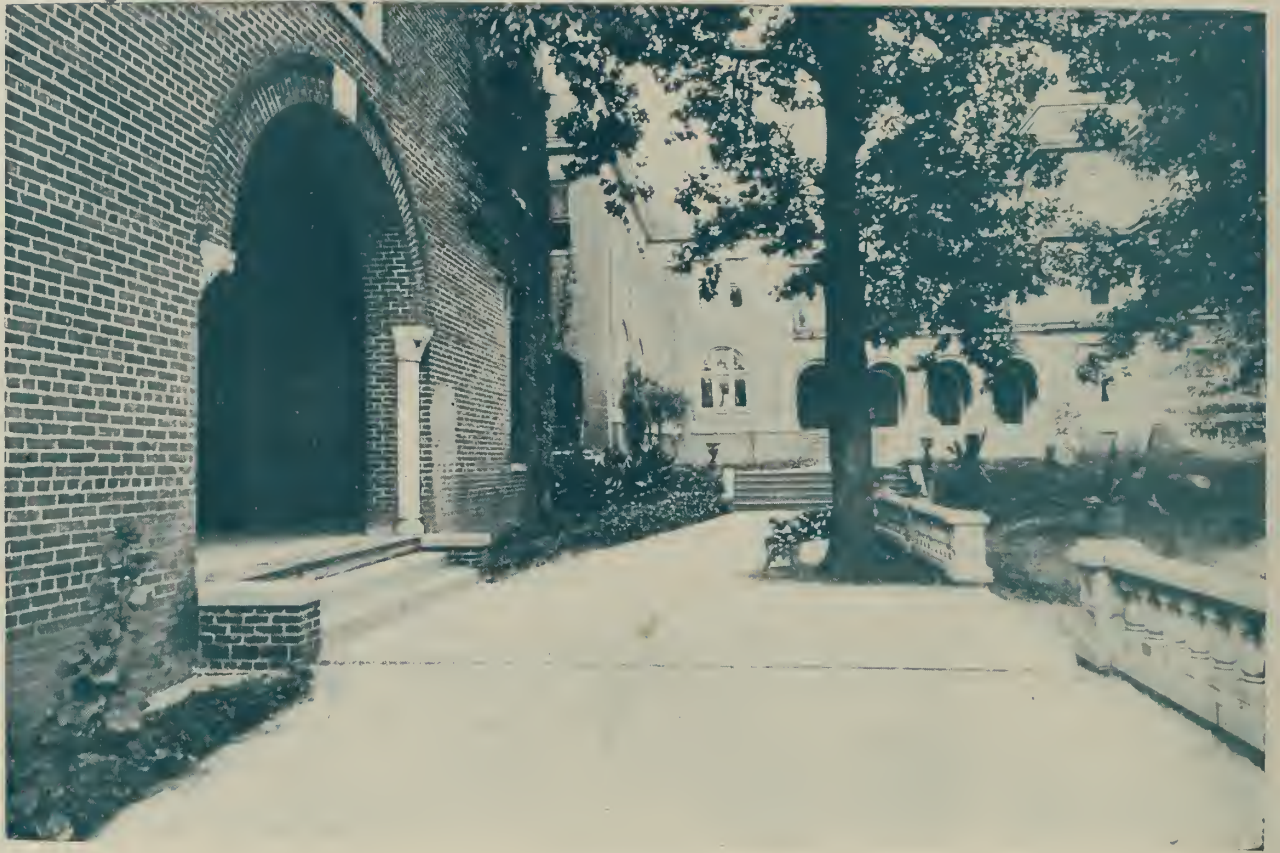
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VOLUME FOUR

NUMBER THREE

FOREWORD 1878-1914

BRENAU IS NOTED FOR THE SPLENDID EQUIPMENT OF ITS VARIOUS DEPARTMENTS THE PLEASANT HOME LIFE AFFORDED ITS PUPILS THE SELECT CHARACTER OF ITS PATRONAGE, THE THOROUGHNESS OF ITS INSTRUCTION AND THE HEALTHFULNESS OF ITS LOCATION



The Terrace



The Geiger Memorial Building
(Erected in Memory of the late Dr. August Geiger)

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COLLEGE CALENDAR 1914-15

TUESDAY, June 30, Summer Term begins.

TUESDAY, August 11, Summer Term ends.

MONDAY, September 14, New Students and Members of Faculty should arrive.

TUESDAY, September 15, Fall Term begins.

Classification Committee meets 9 A. M. Tuesday and Wednesday.

THURSDAY, September 17, 11 A. M. Formal Opening Exercises.

THANKSGIVING DAY, Holiday.

THURSDAY, December 17, Christmas vacation begins.

TUESDAY, January 5, 1915, Exercises Resumed.

SUNDAY, May 30, 1915, Baccalaureate Sermon.

TUESDAY, June 1, 1915, Commencement Day.



Campus Scenes

OFFICERS OF INSTRUCTION *

THE COLLEGE

HAYWOOD JEFFERSON PEARCE, A.B., A.M., Ph.D.
(Emory College, University of Chicago, University of Wuerzburg)
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(Wake Forest College)
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EDWARD H. MURFEE, A.M., LL.D.
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PROFESSOR OF CHEMISTRY AND PHYSICS

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(Brenau College, Columbia University)
DEAN AND PROFESSOR OF THE ENGLISH LANGUAGE

MARGARET D. STEWART, Graduate
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PROFESSOR OF EDUCATION

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(Wesleyan College)
ASSISTANT PROFESSOR OF ENGLISH

SAMUEL GAYLE RILEY, A.M.
(Princeton University)
PRINCIPAL SCHOOL OF EDUCATION AND PROFESSOR OF HISTORY AND
SOCIOLOGY

LEONORA LUCAS, A.B.
(Bryn Mawr, Northwestern University, Special Student Two Years in France)
PROFESSOR OF ROMANCE LANGUAGES

*Changes in faculty for 1914-15 will be announced in June Bulletin.

RUTH E. CARR, B.S.
(Simmons College, Boston)
PROFESSOR OF BIOLOGY AND HOUSEHOLD ECONOMICS

ELSIE RAGAN, A.B.
(Brenau)
INSTRUCTOR IN HISTORY AND ENGLISH

OCTAVIA HUNTER, A.B.
(Brenau)
INSTRUCTOR IN SCIENCE

THE CONSERVATORY

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(Paris and Berlin)
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OTTO W. G. PFEFFERKORN
(New England Conservatory, Leipzig)
DIRECTOR AND PROFESSOR OF PIANO

E. B. MICHAELIS
(Leipzig)
PROFESSOR OF PIANO AND ORCHESTRAL INSTRUMENTS

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ELLMER ZOLLER
(Leipzig)
PROFESSOR OF VOCAL MUSIC AND PIANO

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PROFESSOR OF PIANO

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HENRY G. HANCHETT, M.D.
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BERTHA PATTERSON
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PROFESSOR OF PIANO AND THEORY

NELLIE LAING
ASSISTANT PROFESSOR OF VOCAL MUSIC

MARTHA LONG
INSTRUCTOR IN VOCAL MUSIC

IONA PETERMAN, B.M.

(Brenau)

INSTRUCTOR IN PIANO

ETHEL HAYCRAFT, B.M.

(Brenau)

INSTRUCTOR IN PIANO

THE SCHOOL OF ORATORY

FLORENCE M. OVERTON, M.O.

(Emerson College of Oratory)

PRINCIPAL AND PROFESSOR OF PUBLIC SPEAKING

ESTHER EDDY IRVIN

(Chautauqua School of Physical Education)

INSTRUCTOR IN PHYSICAL EDUCATION

GRACE JEAN SALLS

(Emerson College of Oratory)

PROFESSOR OF PUBLIC SPEAKING

LETA COLEMAN, B.L., B.O.

(Brenau)

INSTRUCTOR IN EXPRESSION AND ENGLISH

ELIZABETH ALEXANDER, A.B.

(Brenau, University of Chicago)

INSTRUCTOR IN EXPRESSION

THE SCHOOL OF ART

GERTRUDE BROWN

(Paris)

PRINCIPAL AND PROFESSOR OF ART

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LATIMER RUDOLPH, M.D.

COLLEGE PHYSICIAN

MRS. C. C. HARRELL

INTENDANT OF INFIRMARY

CHAPERONS

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Miss Elsie Ragan, Library Hall
Miss Mary Goode, North Hall
Miss Minnie Merritt, Wilkes Hall
Mrs. Irene Starke, Phi Mu Gamma
Mrs. E. T. Hines, Delta Delta Delta.
Miss E. F. Waddell, Beta Sigma
Omicron
Miss S. N. Waddell, Alpha Delta Phi
Mrs. L. A. Gardner, Phi Mu
Miss Leonora Lucas, Alpha Chi Omega
Mrs. L. S. Beasley, Mu Phi Epsilon
Mrs. B. A. Scheussler, Sigma Iota Chi.

STANDING COMMITTEES OF THE FACULTY

COMMITTEE ON CLASSIFICATION: Riley, E. F. Pearce, E. F. Waddell, S. N. Waddell, Starke.

COMMITTEE ON DISCIPLINE: E. F. Pearce, Goode, Leonard.

COMMITTEE ON EXAMINATIONS FOR SCHOLARSHIPS: Riley, E. F. Pearce, S. N. Waddell, Merritt.

COMMITTEE ON LIBRARY: J. H. Simmons, Riley, E. F. Waddell, Merritt, Sinnette, the Librarian.

COMMITTEE ON STUDENT ORGANIZATIONS: Overton, Starke, Howe, Salls, Carr.

COMMITTEE ON BUILDINGS AND GROUNDS: Merritt, E. F. Pearce, Murfee, Riley, Leonard.

COMMITTEE ON ENTERTAINMENTS: Lucas, Irvin, E. F. Waddell, Howe, Zoller.

COMMITTEE ON STUDENT PUBLICATIONS: Brown, Goode, J. H. Simmons.

BRENAU COLLEGE

HISTORY



BRENAU College was first chartered in 1878 as the Georgia Baptist Seminary by the following persons: O. B. Thompson, J. W. Bailey, D. B. Candler, D. E. Banks, W. C. Wilkes, David E. Butler and W. P. Price.

Dr. W. C. Wilkes, at that time pastor of the First Baptist Church of Gainesville, was active in initiating the movement to found the institution and was elected by the board to the presidency.

After numerous vicissitudes the institution passed from denominational control and was placed under the management of private individuals. The administration of President Pearce began in 1893. Prior to that time the boarding patronage of the school had been limited to about thirty students and the college plant consisted of two small buildings.

In the summer of 1893 the first large building was erected. This building was subsequently named Yonah Hall and now furnishes accommodations for one hundred and twenty-five boarding students.

This was the beginning of a series of improvements which have continued each year until the present. So rapid has been the growth of the school that it has been impossible, for lack of funds, to build fast enough to accommodate the rapidly increasing number of students, and numerous adjoining residences have been either rented or purchased. At present the College plant consists of thirty buildings, and its campus, park and dairy farm contain about ninety-six acres.

In 1910, President T. J. Simmons, who for twelve years preceding had presided over Shorter College, also became interested in Brenau, and one of the Presidents of the dual organization.

The coming of President and Mrs. Simmons, together with ten members of the faculty which had been with them for many years has added greatly to the strength and size of the Brenau faculty, and at the same time has materially increased the number of students in the institution. The boarding patronage during the present year will approximate four hundred, perhaps the largest number of boarding students in any institution of the kind in the South.

In 1911, looking toward the perpetuity of the institution, Presidents Pearce and Simmons in conjunction with several prominent citizens of Gainesville, applied for and received a new charter for Brenau College, which prior to this time had been operated by a corporation known as Brenau Association.

The object of this new charter is to effect an organization which is self-perpetuating and permanent, and which is competent to receive donations and bequests, and ultimately to own and control all of the property now used by the college. In the meantime, the new corporation has the authority to direct the educational activities of the college, elect its faculty, confer degrees, award diplomas, etc.

The new charter follows:



Glimpses of Buildings

CHARTER OF BRENAU COLLEGE

GEORGIA, HALL COUNTY

TO THE SUPERIOR COURT OF SAID COUNTY:



HE petition of H. J. Pearce, T. J. Simmons, T. J. Pearce, H. H. Dean, John A. Smith, J. E. Redwine, Jr., J. H. Hosch, Hayne Palmour, M. C. Brown, J. C. Boone, E. E. Kimbrough, John Carter, Z. T. Castleberry, W. A. Charters, S. C. Dunlap, H. H. Perry, J. B. George, J. B. Gaston, G. F. Turner, G. H. Prior, B. M. Stallworth and U. R. Waterman shows to the court the following facts:

1. That petitioners are about to establish in the County of Hall, a college for the education of women, and pray the court for corporate authority to establish such college, to enforce good order, to receive donations, to make purchases and give obligations in the name of said college until able to pay for the same, to effect all alienations of realty and personalty, not for the purpose of trade and profit, but for the purpose of promoting the general design of such institution; that said college is to have no capital stock and no dividends shall be paid, and no profits derived therefrom; that the receipts from tuition, or otherwise, shall be applied exclusively to the maintenance of said institution; repairing and improving the buildings, and furnishing and equipping the same.

2. Petitioners show that they are discreet and proper persons for such purposes.

3. Your petitioners show that the name and style of said college shall be

BRENAU COLLEGE

4. Your petitioners pray for all of the common powers incident to all corporations, viz.: to sue and be sued, to have and use a common seal, to make by-laws binding on their own numbers, not inconsistent with the laws of this State, or the United States; to receive donations of gift, or will; to purchase and hold such property, real or personal, as is necessary or expedient for the purpose of their organization, and to do all such acts as are necessary or expedient for the legitimate execution of said purposes.

5. Your petitioners pray for authority to appoint a Board of Trustees, or Advisers, to aid in the conduct and management of said college; to elect officers and teachers and fix their salaries, and to pay the same out of the collections, or otherwise.

6. Petitioners pray for authority to issue diplomas and confer degrees, and do all things necessary and proper in the conduct and management of such college.

Wherefore, Petitioners pray for themselves and their legal successors corporate powers herein enumerated, and that a charter be granted them for a term of twenty years, with the privilege of renewal at the end of that time.

H. H. DEAN,
Petitioners' Attorney.



Main Drive



Overton Hall

Lanier Fountain

B. S. O. Club House

The foregoing petition for charter being read and considered, and further being satisfied that the application is legitimately within the purview and intention of the Code as embodied in Section 2351 of the Code of 1895,

Therefore, It is hereby ordered, adjudged and decreed that the application of H. J. Pearce, T. J. Simmons, T. J. Pearce, H. H. Dean, John A. Smith, J. E. Redwine, Jr., J. H. Hosch, Hayne Palmour, M. C. Brown, J. C. Boone, E. E. Kimbrough, John Carter, Z. T. Castleberry, W. A. Charters, S. C. Dunlap, H. H. Perry, J. B. George, J. B. Gaston, C. F. Turner, G. H. Prior, B. M. Stallworth and U. R. Waterman, and their legal successors be granted, and said college is hereby incorporated in the name and style of **BRENAU COLLEGE** with such corporate powers given and granted as prayed for, and as may be suitable and not inconsistent with the laws of this State, or violate of private rights.

The charter this day granted to remain of force for twenty years, unless sooner revoked by law.

It is therefore ordered that this petition and order be entered on the minutes of Hall Superior Court, and a certified copy of same, under seal of the court, shall be sufficient evidence in any court of the corporate powers and privileges so granted.

This given under my hand and seal this 28th day of January, 1911.

(Signed) J. B. JONES,
Judge Superior Court,
North-Eastern Circuit,
Presiding in Hall County.

DONATIONS AND BEQUESTS

The Board of Trustees invite donations and bequests which will be held in trust in perpetuity for the purposes and under the conditions which may be stipulated. Scholarships, loan funds, etc., may be established in the name of the donor and held as a perpetual memorial of the donor or of some one designated by the donor.

BRENAU IS NON-SECTARIAN

The Board of Trustees and the Faculty of Brenau are organized upon a purely non-sectarian basis. All of the leading churches are represented, but the college is controlled neither by church nor state. Its foundation is purely private and its only interest is educational.



North Hall

PREPARATORY COURSES



ON account of the inadequate preparation of many students it is necessary to offer quite a number of preparatory courses. These in general are designed to take the place of similar courses offered in high-grade preparatory and public schools.

But on account of the very wide territory from which the students of Brenau come and the consequent variation in the standards which are represented among our students, the preparatory work is modified to meet the individual needs of students as nearly as possible.

The courses for preparatory students include Domestic Science, Art, Singing, etc.

The ultimate purpose of the preparatory courses is, naturally, preparation for college entrance, and these courses are designed to cover the standard 15 units which are required in high-grade institutions for college entrance.

In general it may be said that a student who is prepared for the eighth grade in grammar school may be received, provided she is well matured—at least 14 years of age.

These courses offer excellent opportunities for young girls who for any reason can not secure at home the needed college preparation. The attention given these young pupils is necessarily individual, and it frequently happens that young girls who do not make satisfactory progress in local grammar or high schools, which are frequently over-crowded, will find a new inspiration in the close personal touch with the teacher, made possible by the small classes which are provided here, and by the life with the instructors in the college dormitories.

During the summer term especial provision may be made for young girls who desire to make up deficiencies in order to enter a higher grade in their home high schools. This work may be done both in class and by private coaching, if preferred, or if there are not a sufficient number of applicants to form a class.

Plans are now being made for the establishment of a preparatory school for girls contiguous to and affiliated with Brenau. A building will be erected and all modern comforts and conveniences will be provided.

This school in its arrangements and in its curriculum and faculty will be especially designed for the care, the protection, and the development of young girls. It will be a safe place and it will provide every needed advantage.



Yonah Hall

ADMISSION

Students are admitted to the College either on satisfactory examination in the required subjects, or on the formal certificate of the Principal of an "Accredited Secondary School." Students from other colleges and universities and adult special students are admitted in accordance with regulations stated on another page.

Examinations for admission are given in May and in September. The examinations in May may be taken at the time of the final examinations in the various Secondary Schools of the South, and prospective students who wish to apply for admission on examination should communicate with the Committee on Classification before May 15th. The examination in September is given only at the College.

Admission by Certificate: Students will be admitted on certificate who have completed a full course in a secondary school officially accredited by the University of Georgia, or on presenting the prescribed certificate from a high school officially accredited by the State University of the State in which the school is located. The certificate must come from the principal or superintendent and not the applicant, indicating in each case what subjects have been studied, the time spent on each, the amount covered, and the grade received. Forms for such certificates, prepared by the College, may be obtained by the applicant on request, or the blanks furnished by the State University may be used.

Admission to the Freshman Class: Fifteen units of preparatory work are required for admission to full standing in the Freshman class. Eight units are prescribed, as follows: English 3, Algebra 1, Plane Geometry 1, One foreign language 2, History 1. The remaining units up to fifteen are to be selected by the applicant from such of the subjects below as she has not already offered as a prescribed requirement.

Conditioned Students: Students who, by examination, or by certificate from accredited schools, can secure credit for twelve of the units required for entrance, will be admitted as conditioned Freshmen. All conditions must be removed by examination at the college before the end of the student's Junior year.

*If Latin is offered, three units.

ENTRANCE SUBJECTS

Subjects	Minimum	Maximum	Subjects	Minimum	Maximum
English	3	4	Mediaeval and Modern		
Algebra.....	1	2	History	1	1
Plane Geometry	1	1	American and Govern-		
Plane Trigonometry ...	$\frac{1}{2}$	$\frac{1}{2}$	ment	1	1
Solid Geometry	$\frac{1}{2}$	$\frac{1}{2}$	Natural Science	$\frac{1}{2}$	3
Foreign Language	2	6	Physiology	$\frac{1}{2}$	1
Latin	3	4	Physical Geography ...	$\frac{1}{2}$	1
French	2	3	Chemistry	1	1
German	2	3	Physics	1	1
Spanish	2	3	Zoology	$\frac{1}{2}$	1
Greek	2	3	Botany	$\frac{1}{2}$	1
History	1	4	Biology	$\frac{1}{2}$	1
Ancient History	1	1	Agriculture	$\frac{1}{2}$	1
English History	$\frac{1}{2}$	1	Drawing	1	1
			Domestic Science	1	2

DEFINITION OF ENTRANCE REQUIREMENTS

ENGLISH

(Three units prescribed; four units accepted.)

No candidate will be accepted in English whose work is notably defective in point of spelling, punctuation, idiom, or division into paragraphs.

Preparation in English has two main objects: (1) Command of correct and clear English, spoken and written, (2) ability to read with accuracy, intelligence, and appreciation.

ENGLISH GRAMMAR AND COMPOSITION

The first object requires instruction in grammar and composition. English grammar should ordinarily be reviewed in the secondary schools, and correct spelling and grammatical accuracy should be rigorously exacted in connection with all written work during the four years. The principles of English composition governing punctuation, the use of words, paragraphs, and the different kinds of whole composition, including letter-writing, should be thoroughly mastered; and practice in composition, oral as well as written, should extend throughout the secondary school period. Written exercises should comprise narration, description, and easy exposition and argument based upon simple outlines.

LITERATURE

The second object is sought by means of two lists of books, headed, respectively, Reading and Study.

I. **READING.** The aim of this course is to foster in the student the habit of intelligent reading and to develop a taste for good literature, by giving her a first-hand knowledge of some of its best specimens. She should read the books carefully, but her attention should not be so fixed upon details that she fails to appreciate the main purpose and charm of what she reads.

Groups 1, 2, 3, 4, 5 are for "Reading and Practice," and ten selections, two from each, or one from 1 and three from 2, a total of ten, indicated by letters as (a), (b), (c), are for the minimum requirement.

1. (a) The Old Testament, comprising at least the chief narrative episode in Genesis, Exodus, Joshua, Judges, Samuel, Kings, and Daniel, together with the books of Ruth and Esther; (b) the Odyssey, with the omission, if desired, of Books 1, 2, 3, 4, 5, 15, 16, 17; (c) the Iliad, with omission, if desired, of Books 11, 13, 14, 15, 17, 21; (d) Virgil's Aeneid. The Odyssey, Iliad, and Aeneid should be read in English translations of recognized literary excellence.

For any unit of this group a unit from any other group may be substituted.

2. (a) Shakespeare's *The Merchant of Venice*, (b) *Midsummer Night's Dream*; (c) *As You Like It*; (d) *Twelfth Night*; (e) *Henry the Fifth*; (f) *Julius Caesar*.

3. (a) Defoe's *Robinson Crusoe*, Part 1; (b) Goldsmith's *The Vicar of Wakefield*; (c) either Scott's *Ivanhoe* or Scott's *Quentin Durward*; (d) Hawthorne's *The House of the Seven Gables*; (e) Dickens's *David Copperfield* or Dicken's *A Tale of Two Cities*; (f) Thackeray's *Henry Esmond*; (g) Mrs. Gaskell's *Cranford*; (h) George Eliot's *Silas Marner*; (i) Stevenson's *Treasure Island*.

4. (a) Bunyan's *Pilgrim's Progress*, Part 1; (b) Sir Roger de Coverley Papers in the *Spectator*; (c) Franklin's *Autobiography* (condensed); (d) Irving's *Sketch Book*; (e) Macaulay's *Essays on Lord Clive and Warren Hastings*; (f) Thackeray's *English Humorists*; (g) Selections from Lincoln, includ-



The Crows Nest, Class Day



Observatory

ing at least the two Inaugurals, the Speeches in Independence Hall and at Gettysburg, the Last Public Address, and Letter to Horace Greeley, with a brief memoir or estimate; (h) Parkman's Oregon Trail; (i) Thoreau's Walden or Huxley's Autobiography and selections from Lay Sermons, including the addresses on Improving Natural Knowledge, A Liberal Education, and A Piece of Chalk; (j) Stevenson's Inland Voyage and Travels With a Donkey.

5. (a) Palgrave's Golden Treasury (First Series), Books 2 and 3, with especial attention to Dryden, Collins, Gray, Cowper, and Burns; (b) Gray's Elegy in a Country Church-yard and Goldsmith's The Deserted Village; (c) Coleridge's The Ancient Mariner and Lowell's The Vision of Sir Launfal; (d) Scott's The Lady of the Lake; (e) Byron's Childe Harold, Canto 4, and The Prisoner of Chillon; (f) Palgrave's Golden Treasury (First Series), Book 4, with especial attention to Wordsworth, Keats and Shelley; (g) Poe's The Raven, Longfellow's The Courtship of Miles Standish, and Whittier's Snow Bound; (h) Macaulay's Lays of Ancient Rome and Arnold's Sohrab and Rustum; (i) Tennyson's Gareth and Lynette, Launcelot and Elaine, and The Passing of Arthur; (j) Browning's Cavalier Tunes, The Lost Leader, How They Brought the Good News from Ghent to Aix, Home Thoughts from Abroad, Home Thoughts from the Sea, Incident of the French Camp, Hervé Riel, Pheidippides, My Last Duchess, Up at a Villa-Down in the City.

II. STUDY. This part of the requirement is intended as a natural and logical continuation of the student's earlier reading, with greater stress laid upon form and style, the exact meaning of words and phrases, and the understanding of allusions. For this close reading are provided a play, a group of poems, an oration, and an essay, as follows:

Shakespeare's Macbeth; Milton's L'Allegro, Il Penseroso, and Comus; either Burke's Speech on Conciliation with America, or both Washington's Farewell Address and Webster's First Bunker Hill Oration; Macaulay's Life of Johnson or Carlyle's Essay on Burns.

MATHEMATICS

(Two units prescribed; three and a half accepted)

ALGEBRA—(a) Elementary Algebra, including the elementary operations, solutions of single and simultaneous linear equations, factoring, radicals, exponents (both integral and fractional) and the solution of numerical quadratic equations. (One unit.)

(b) **ADVANCED ALGEBRA.** Based on above and in addition including solution of simultaneous quadratics, of problems whose solution depends upon quadrature; the formation of equations into given roots; the binominal theorem for positive integral exponents; practical use of logarithms; and ratio and proportion. (One-half unit additional.)

PLANE GEOMETRY. Demonstrations, constructions and solutions of numerical problems, as given in any standard Plane Geometry. (One unit.)

SOLID GEOMETRY. A course in lines and planes in space, polyhedrons, cylinders, cones, and the sphere. The course must include the theorems and exercises given in the standard texts. (One unit.)

PLANE TRIGONOMETRY, including the elementary motions, logarithms, functions of obtuse angles, solution of right-angled triangle, and some work in oblique triangles. (One-half unit.)

FOREIGN LANGUAGES

(Two units prescribed; six units accepted)

LATIN

(Three units minimum if offered; four units maximum)

ELEMENTARY LATIN. The student should acquire during this year a working vocabulary of several hundred words, a complete mastery of ordinary forms, the simpler principles of Latin syntax, and correct habits of translation and composition. (One unit.)

CAESAR. Any four books of the Gallic War, with study of the grammar and prose composition based upon the text read. Equivalent reading in other standard authors allowed. (One unit.)

CICERO. Six orations; the four against Catiline, for Archias, for the Manilian Law. Prose composition based upon the text read, with the completion of Latin Grammar. (One unit.)

VIRGIL. Six books of the Aeneid. These may be offered instead of the unit in Cicero, or the unit may be divided between the two authors. (One unit.)

GREEK

ELEMENTARY GREEK. Elementary grammar with special attention to forms and practice in prose composition. (One unit.)

XENOPHON. Four books of the Anabasis and pure composition. (One unit.)

HOMER. Three books of Homer's Iliad or Odyssey and pure composition. (One unit.)

GERMAN

ELEMENTARY GERMAN. Essentials of grammar, a fair vocabulary, training in sight reading, prose composition and correct pronunciation of German, reading of easy prose (at least 100 pages). (One unit.)

GRAMMAR AND TRANSLATION. Continuation of grammatical work, practice in correct speaking, translation of elementary tests (at least 150 pages). (One unit.)

READING AND CONVERSATION. Grammar practice in conversation and the reading of at least 500 pages of standard German prose and poetry, especially Lessing, Schiller and Goethe. (One unit.)

FRENCH

FIRST YEAR. Pronunciation, principles of grammar, reading of easy French. (One unit.)

SECOND YEAR. Continuation of Grammar, practice in conversation, reading of at least 200 pages. (One unit.)

SPANISH

Training in the elements of grammar and acquisition of vocabulary by practical examples and exercises, reading of easy Spanish prose. Great stress is laid on correct, clear and elegant Castilian pronunciation. (Two units.)

NATURAL SCIENCES

(Elective; three units accepted)

PHYSIOLOGY. A high school course based on a standard text such as Martin's Human Body. (One-half unit.)

One unit will be given for a course done in a school where Physiology was preceded by a course in General Biology and where laboratory work was done

and results recorded in a note-book which the student will be required to submit to the Committee on Classification.

PHYSICAL GEOGRAPHY. The equivalent of work as presented in recent texts, with about forty laboratory lessons (one unit). One-half unit given where laboratory work is less extensive than is required for full unit.

PHYSICS. Study of a recent standard text-book with about forty experiments by the teacher and pupils, with laboratory manual. Emphasis should be laid on the quality and not the amount of laboratory work. (One unit.)

BOTANY. The course should be based on one of the modern High School text-books. Special emphasis should be laid on the laboratory work, which should consist of work in both the structure and physiology of plants. (One unit.)

One-half unit where laboratory work is less extensive than is required for full unit.

CHEMISTRY. Study of a recent text-book, with laboratory manual. Laboratory work is an essential part of the admission requirement. (One unit.)

AGRICULTURE. The equivalent of the course in L. H. Bailey's "Principles of Agriculture," with suggested experiments. (One unit.)

BIOLOGY. A study of a recent text containing the essentials of Botany, Zoology, Human Physiology, or a half year's course in either Botany or Zoology, and a half year's course in Human Physiology. (One unit.)

ZOOLOGY. Based on a standard text and with laboratory work and note-book. (One unit.)

One-half unit for courses where laboratory work was insufficient for the full unit credit.

DOMESTIC SCIENCE

(Elective; one or two units accepted)

1. Elementary Domestic Science including principles involved in making and care of fire, effect of heat and its application to different foods, selection of utensils and apparatus, selection of and proper care of foods; sanitation of the kitchen, table-setting, and service; scientific study and practical preparation of beverages, fruits, vegetables, cereals, milk and cheese, meats, gelatins, fats, legumes, batters and doughs, salads and frozen dishes; preparation of simple home meals with reference to cost and nutrition. (One unit.)

2. Elementary Domestic Art, including a study of textiles and of the principles and processes involved in the care and use of machines, threading, treading, oiling, drafting, cutting, fitting, stitching, designing, decorating, tucking, hemstitching, ruffling, joining, use of patterns, etc. (One unit.)

DRAWING

(Elective; one unit accepted.)

FREEHAND DRAWING. Applicants offering freehand drawing for entrance must show ability to draw from usual plaster casts of ornament or from the object; to use water colors in simple form; and must submit examples of elementary design and working drawings. (One unit.)

HISTORY

(One unit prescribed; four units accepted.)

One of the four subjects, preferably (a), is required for entrance.

(a) Ancient History, based on a year's study of a standard text covering Oriental, Greek and Roman History. (One unit.)

(b) **Mediaeval and Modern History.** A year's study of the history of the European nations and their development and institutions from the period of the Germanic invasions to the close of the nineteenth century. Some standard text-book should be used and note-books kept. (One unit.)

(c) **English History.** A thorough study of English political, governmental and social development extending throughout a full year and based on a standard text. (One unit.)

(d) **American History or American History and Government**—a year's advanced work in American History or in American History and Government, based on standard texts such as Adams and Trent, Hart's Essentials, Ashley, McLaughlin's American Nation, etc. (One unit.)

ADMISSION TO ADVANCED STANDING

Students bringing proper certificates of work and standing from the registrars of approved colleges will be admitted without examination, provided they enter not later than the beginning of the Senior year. In determining their position in the college however, the value of the work done at such college, as well as the work offered for entrance to that college, will be measured by the standards of Brenau.

Students from academies or other advanced secondary schools will not be admitted on certificate beyond the beginning of the Sophomore class. Work offered in fulfillment of the entrance requirements may not be counted for advanced standing.



Wilkes Hall

SPECIAL AND IRREGULAR STUDENTS

Young women of sufficient maturity, who are unable to meet the scholastic requirements for entrance to the college, are permitted to register as Special Students in the Conservatory, School of Oratory or Art and to take courses in the College for which they show sufficient preparation. Credits toward degrees will not be given in such cases until the student shall have satisfied the requirements for entrance in the College.

Young women are admitted as Irregular Students, who have met the requirements for entrance, but do not wish to become candidates for a degree.

REQUIREMENTS FOR DEGREES

THE COLLEGE UNIT. The unit upon which all credits for college work is based, is one hour's attendance upon class exercises or two hours' laboratory work per week for one term or half year and the passing of all required examinations. The student is expected to earn fifteen units per term (thirty units per year). At the discretion of the faculty she may be permitted to carry as much as twenty hours of class work per week and thus earn twenty units per term. In no case will more credit than twenty units per term be granted any student. Students who have been matriculated in Brenau Conservatory or in the Brenau School of Oratory and have met the entrance requirements of the College, are permitted by the faculty of the College to take courses in the College to an amount sufficient, when added to their work in the department in which their major work lies, to conform to the above regulations. No student, except special students, will be permitted to carry less than twelve hours per week, and they only for reasons satisfactory to the faculty.

THE BACHELOR OF ARTS DEGREE. One hundred and twenty units are required for the A.B. degree under the conditions set forth below:

(1) **FRESHMAN AND SOPHOMORE REQUIREMENTS.** The student must earn during her Freshman and Sophomore years the following credits:

(a) Six units in English; (b) six units in the foreign language offered for entrance; (c) six units in a second foreign language; (d) six units in History; (e) eight units in Mathematics or six units in Logic and Elementary Psychology; (f) six units in one Physical Science; (g) six units in one Biological Science or in Household Economics. Total forty-two or forty-four units. (h) Elective courses open to Freshman and Sophomores, sufficient in amount, when added to the above, to amount to sixty units.

(2) **JUNIOR AND SENIOR REQUIREMENTS.** At the beginning of her Junior year the student must file with the Dean a written statement of her choice of a major subject of study and a minor subject of study, which statement shall have received the approval of the heads of the departments concerned. In the major subject of study she must earn, during her college course, not less than twenty-four units of credit and not more than thirty-six units; in the minor subject of study she must earn, during her college course, not less than twelve units of credit and not more than twenty-four units. Whatever balance may be necessary that the total credits of Junior and Senior years may amount to sixty units, may be earned from elective courses open to Juniors and Seniors.

The following are the departments in which the student may elect to pursue either her major or her minor subject of study: English Language and

Literature, Ancient Languages (Latin and Greek), Modern Languages (French, German, Spanish, Italian); Mathematics, Philosophy and Education; History, and Political Science, the Physical Sciences, the Biological Sciences, Household Economics. She may choose her minor subject but not her major subject in one of the following departments: Theory and History of Music, Theory, History and Practice of Art, Public Speaking.

THE TITLE OF ASSOCIATE IN ARTS. Upon the completion of the Freshman and Sophomore requirements at the end of two years of college work the student may receive the title of Associate in Arts.

THE MASTER OF ARTS DEGREE. The degree of Master of Arts is conferred upon A.B. graduates of this College or of other colleges of equal rank, not less than one year subsequent to the time of their graduation with the Bachelor's Degree, and after one scholastic year's residence, upon the following conditions:

(a) She must file with the Dean a written statement of her choice of a major subject of study in which she has by her undergraduate work qualified herself for graduate work, and after consultation with the head of the department concerned.

(b) She must choose a theme for a thesis upon a subject within the range of her major subject, which subject must receive the approval of the head of that department. Before March 1st, she must submit a preliminary draft of her thesis to the head of that department, and before May 1st must submit to him two typewritten copies of the thesis, which shall contain not less than three thousand words.

(c) She must, with the approval of the head of the department in which her major subject lies, choose a minor subject of study in a department as closely allied with her major subject as possible.



Main Entrance

COURSES OF INSTRUCTION

ENGLISH LANGUAGE AND LITERATURE

(Professor Simmons, Miss Pearce and Miss Overton)

A3. SPECIAL PROBLEMS IN RHETORIC. Three hours a week, both terms. This course is intended to show the application of rhetorical principles to the different kinds of material used in the literary types—Narration, Description, Exposition and Argument. A hand-book will be used, but this will be supplemented by lectures and parallel reading. Practical exercises will be required. In the second term, special study will be given to Unity, Coherence and Emphasis, as applied to sentences and paragraphs. (Six units.)

Miss Pearce.

(Required of all students in Freshman or Sophomore year and prerequisite to all other courses in English Language and Literature.)

B3. AMERICAN LITERATURE. Three hours a week, both terms. This course aims to give a general survey of the entire field of American Literature, an accurate knowledge of the best portions of it, and a just estimate of its total value in the world of letters. After a brief introductory account of early conditions in America, the class will take up in turn the literature of New England, of the Middle States, and of the country at large since the Civil War, especially the South and West. Stress will be laid in the class-room on a few representative writers. Much outside reading is required, together with reports on assigned topics. (Six units.)

Professor Simmons.

C3. A GENERAL SURVEY OF ENGLISH LITERATURE. Three hours a week, both terms. The work covers the history of English literature, with critical study of authors. It is designed as a general course for students who do not intend to pursue the subject further, and also a preparation for more advanced study. The student is brought into actual contact with the best writings, and is given each week some special studies on which she is to report. A large amount of parallel reading is required. (Six units.)

Professor Simmons.

D3. ADVANCED RHETORIC. Three hours a week, first term. Studies in the elements and qualities of style, with critical examination of selections from modern prose. The course is introductory to experiments in authorship and criticism. Essays will be required. (Three units.)

Professor Simmons.

E3. ANGLO-SAXON AND HISTORY OF THE ENGLISH LANGUAGE. Three hours a week, second term. Careful study of forms. Readings from Old English prose and poetry. Lectures will be given on the principles of phonetics and historical grammar. (Three units.)

Professor Simmons.

F2. STUDIES IN SHAKESPEARE. Two hours a week, both terms. Typical plays of Shakespeare will be read, and lectures will be given on the Poet's life, art and characters. Papers from students will be required in connection with the work. (Open to those who have had C3.) (Four units.)

Professor Simmons.

G2. ENGLISH ROMANTIC POETRY (1780-1832). Two hours a week, first term. (Two units.)

Professor Simmons.

H2. THE GREATER VICTORIAN POETS (Tennyson, Browning, Arnold). Two hours a week, second term. (Two units.)

Professor Simmons.

12. NINETEENTH CENTURY PROSE. Two hours a week, first term. This course is intended to develop an appreciation of artistic prose through the study of masterpieces from DeQuincey, Macaulay, Carlyle, Arnold, Newman, Ruskin, Pater. (Two units.) Professor Simmons.

J2. POETICS. Two hours a week, second term. A study of the nature, origin and kinds of poetry, and of the principles of metrical form. (Two units.) Professor Simmons.

K2. THE SHORT STORY. Two hours each week, both terms. This course is open only to those students who have had advanced composition work. The Philosophy of the Short Story; a study of representative types; exercises in writing short stories. (Four units.) Miss Pearce.

L2. STUDIES IN THE DEVELOPMENT OF THE ENGLISH DRAMA. Two hours a week, both terms. This course deals with the rise of comedy and tragedy and surveys the work of the predecessors and contemporaries of Shakespeare, as related to his development. Open to those who have had a course in Shakespeare. (Four units.) Miss Pearce.

***M2. DRAMATISTS OF THE PRESENT; A STUDY OF THE MODERN DRAMA.** Open to students who have had one course in Shakespeare, Hauptmann, Sudermann, Rostand, Phillips, Shaw, Maeterlinck, Ibsen and others. Two hours. (4 units.) Miss Overton.

****N1. BROWNING AND THE DRAMATIC MONOLOG.** Open to all students who have had C3. One hour. (Two units.) Miss Overton.

LATIN

(Miss Merritt and Mrs. Starke)

A3. HORACE—ODES AND EPODES. A few selections also from the Satires and Epistles. Metres, style and contemporary history. Three hours a week, first term. (Three units.) Miss Merritt.

B3. LIVY—BOOKS ONE AND TWO. Prepared and sight exercises in Latin composition. Livy's style and his qualities as an historian. Subjects connected with Livy's history—Early Roman institutions. Second term three hours a week. (Three units.) Miss Merritt.

C3. CICERO'S DE SENECTUTE ET DE AMICITIA. Syntax studied formally and exercises given in translating English into Latin, illustrating usages; Cicero's philosophy, his views concerning old age and friendship compared with those of modern writers. First term. Three hours a week. (Three units.) Mrs. Starke.

D3. PLAUTUS AND TERENCE—SELECTED PLAYS. The origin and development of Roman Comedy. Three hours a week, second term. (Three units.) Mrs. Starke.

E3. JUVENAL. Roman private life at the close of the first century. Juvenal's style as a writer compared with that of Tacitus. First term. Three hours a week. (Three units.) Miss Merritt.

*Also offered as Public Speaking K2.

**Also offered as Public Speaking L1.

F3. TACITUS—AGRICOLA AND GERMANIA. The Roman Provincial System and Conquest of Britain. The Early Empire. Second term. Three hours a week. (Three units.) Miss Merritt.

G2. Lucretius, De Rerum Natura; Cicero, De Natura Deorum; Selections from Catullus, Tibullus, Propertius, Roman Society and Literature as reflected in the poetry of Catullus. Study of Roman Elegy. First term. Two hours a week. (Two units.) Miss Merritt.

H1. ROMAN MYTHOLOGY. A comprehensive study based upon a standard text. One hour per week through the year. (Two units.)

Miss Merritt.

I2. ORIGIN AND DEVELOPMENT OF ROMAN SATIRE. Selections from Ennius, Lucilius, Horace, Petronius, Persius, Juvenal. Second term. Two hours a week. (Two units.) Mrs. Starke.

GREEK

(Miss Merritt)

A3. FIRST LESSONS IN GREEK. White's text is used as guide. Goodwin's Grammar. First term, three hours per week. (Three units.)

B3. XENOPHON'S ANABASIS. Collateral study of the grammar and prose composition. Second term, three hours per week. (Three units.)

C3. HOMER'S ILIAD. First and second terms, three hours per week. (Six units.)

GERMAN

(Mrs. Starke)

A3. ELEMENTARY GERMAN. This course embraces: 1. Training in the elements of grammar and acquisition of a vocabulary by practical examples and exercises. 2. Reading of easy German prose as soon as the student is ready for it. 3. Correct pronunciation. Three hours a week throughout the year. (Six units.)

B3. INTERMEDIATE GERMAN. A more critical study of grammar, mastery of syntax, and idioms, mainly in connection with reading matter; "German Prose Composition," Osthaus & Bierman; "Studies in German Words," F. E. Hastings; "An American in Germany," Patton; "Wilhelm Tell," by Schiller. Three hours per week, both terms. (Six units.)

C3. CLASSICAL AND MODERN GERMAN LITERATURE. Reading of the more difficult works of classical and modern writers. Exercises in original composition, letter writing and essays. "German Prose Composition," Osthaus & Bierman. Readings: Selections from Schiller, Goethe, Lessing and Scheffel. Three hours per week, both terms. (Six units.)

D2. ADVANCED COMPOSITION AND CONVERSATION. Conversation, essays, letter writing and free composition. Eighteenth and Nineteenth Century Literature of Germany. This course is given by lectures, which must be written in German. The language of the class-room is German. Two hours per week, both terms. (Four units.)

ROMANCE LANGUAGES

(Miss Lucas)

FRENCH

A3. ELEMENTARY FRENCH. This course embraces: (1) Training in the elements of grammar and acquisition of a good vocabulary, (2) Reading of easy French prose in second term. (3) Great stress is laid on correct, clear pronunciation. "Shorter French Course," by Fraser and Squire. Reader: "Le Tour de la France," by Burns. Three hours per week, both terms. (Six units.)

The foregoing course is equivalent to a two year course offered in the Academy.

B3. INTERMEDIATE FRENCH. A more critical study of Grammar, mastery of syntax and idioms, mainly in connection with the reading matter; and composition. Francois' "Introductory French Prose Composition" and "Easy Standard French," "French Newspaper Reader," "Atala," by Chateaubriand. Three hours per week, both terms. (Six units.) Classical and Modern French Literature.

C3. ADVANCED COURSE. Reading of the more difficult works of classical and modern writers. Exercise in free composition, essays and letter writing. Francois' "Advanced French Prose Composition," "Anthology of French Prose and Poetry"—Vreeland and Michaud. Three hours a week, both terms. (Six units.)

D2. ADVANCED GRAMMAR, COMPOSITION AND CONVERSATION. Conversation, letter writing, essays and free composition on lectures from modern writers. The language of the class room is French. Two hours a week, both terms. (Four units.)

SPANISH

A3. ELEMENTARY COURSE. This course embraces: (1) Training in the elements of grammar and acquisition of a vocabulary by practical examples and exercises. (2) Reading of easy Spanish prose as soon as the student is prepared to take delight in it. (3) Constant practice in conversation with a view to making the student think in Spanish. (4) Great stress is laid on a correct, clear and elegant pronunciation in all exercises. "Introduction a la Lengua Castellana," Marion y des Garennes; "English-Spanish Ybarra;" "Spanish Reader," Turrell. First and second terms, three hours per week. (Six units.)

B2. ADVANCED COURSE. A more critical study of grammar, mastery of the syntax and idioms, mainly in connection with the reading matter. Reading of selections from leading Spanish authors, classical and modern, such as Alacon's *El Capitan Veneno*, Ecegaray's *O Locura o Santidad*, Galdo's *Mariannella*, Calderon's *La Vida es Sueno*. Conversational exercise. Free composition. Spanish Prose Composition. G. W. Umphry. First and second terms, two hours a week. (Four units.)

ITALIAN

A3. ELEMENTARY ITALIAN. Grammar, composition, elementary readings and the acquisition of a vocabulary. This is a required course for students of Voice in the Conservatory and is open also to college students. Three hours per week throughout the year. (Six units.)

MATHEMATICS

(Miss S. N. Waddell)

A4. **ADVANCED ALGEBRA.** Four hours per week, first term. (Four units.)

B4. **SOLID GEOMETRY.** Four hours per week, second term. (Four units.)

C4. **PLANE TRIGONOMETRY.** Four hours per week, first term. (Four units.)

D3. **ANALYTIC GEOMETRY.** Embracing only fundamental operations. Three hours a week, both terms. (Six units.)

E3. **DIFFERENTIAL AND INTEGRAL CALCULUS.** A comprehensive though elementary course. Two hours per week, both terms. (Four units.)

F1. **HISTORY OF MATHEMATICS.** One hour per week. One term. (One unit.)

HISTORY AND POLITICAL SCIENCE

(Professor Riley, Miss E. F. Waddell)

A3. **EUROPEAN HISTORY.** Introductory course, covering the historical development of Western Europe from the 9th to the 19th century. It includes a study of the principal institutions of the Middle Ages, and of the renaissance, the reformation and the wars of religion and the rise of the modern nations. Special attention is given to the methods and materials of history. Text-books, readings, recitations and informal lectures.

(Required of all students in Freshman or Sophomore year.) Two Sections. Three hours a week throughout the year. (Six units.)

Professor Riley.

B3. **ANCIENT HISTORY.** (a) History of Orient and Greece. Brief study of Egypt, Chaldea, India and China. Special study of Greece, its social and political institutions. Three hours a week, first term, with required readings. (Three units.) Text-book Botsford: History of Orient and Greece. (b) History of Rome—From the founding of the city to the fall of Rome, 476 A.D. Three hours a week, second term, with required readings. (Three units.) Text-book, Botsford: History of Rome.

Miss Waddell.

C3. **ENGLISH HISTORY.** Open to students who have had History A3 or an equivalent. Three hours a week throughout the year, with required readings. (Six units.)

Professor Riley

D3. **AMERICAN HISTORY.** Open to all students who have had course A3 or its equivalent. This course covers the entire period of American History. Text-books, extensive readings, lectures and class discussions. Three hours a week throughout the year. (Six units.)

Professor Riley.

E2. **EUROPE SINCE 1815.** Open to Juniors and Seniors. This course is intended to serve as an introduction to the study of current social, economic and political problems. The chief topics are the conflict of liberal and reactionary tendencies, the period of the restoration, the revolutions of 1830 and 1848, the unification of Italy and Germany, the establishment of republican government in France, the industrial revolution in Continental Europe, the Near Eastern question and the expansion of Europe. Text-books, readings, lectures, discussions. Two hours a week, both terms. (Four units.)

Professor Riley.

F3. THE FAR EAST. A course in the modern history of the Far East with special reference to the relations of the East and West. Lectures, text-books, readings. Three hours a week, both terms. (Six units.) (Not offered 1914-15.)

G3. CONSTITUTIONAL HISTORY. Open to Juniors and Seniors. This course is a study of the history and progress of government from the early ages to the present day. Special attention is given to English and American institutions. Three hours a week throughout the year, with reports and required readings. (Six units.) Miss Waddell.

H3. POLITICAL ECONOMY. Open to Juniors and Seniors. This course is designed to acquaint the student with the most important principles of economics—to develop an intelligent interest in public affairs and to insure some understanding of the laws underlying the welfare and the progress of economic society. Reports required. Readings and visits to various industrial plants. Three hours a week, both terms. (Six units.) Miss Waddell.

I3. INTRODUCTION TO SOCIOLOGY. Open to Juniors and Seniors. A study of the phenomena of social life, designed as an introduction to theoretical and practical sociology. Text-book, readings, lectures and discussions. Three hours a week, first term. (Three units.) Professor Riley.

J2. SOCIAL ASPECT OF CHILD LIFE. Open to students who have had I3 or its equivalent. A study of the principal social problems of childhood. Text-book, readings, discussions. Two hours a week, second term. (Two units.) Professor Riley.

K2. WOMAN IN MODERN SOCIETY. Open to students who have had I3 or its equivalent, a study of the social status of modern woman and of her relations to modern social and economic problems. Readings based on printed outlines, and class discussions. Two hours a week, second term. (Two units.) Professor Riley.

PHILOSOPHY AND EDUCATION

(Dr. Pearce, Miss Goode)

***A3. LOGIC.** Three hours a week, first term. (Three units.) Hills
"Jevon's Elements of Logic."

***B3. GENERAL PSYCHOLOGY.** Three hours per week, second term.
(Three units.) Text-book and class discussions.

***C2. AESTHETICS.** Two hours per week, first term. (Two units.)

***D2. HISTORY OF PHILOSOPHY.** Ancient and Mediaeval Philosophy.
Two hours per week, one term. (Two units.) Rogers History of Philosophy
is used as text. Windelband and Uerberweg as reference books.

***E1. POPULAR PSYCHOLOGY.** A lecture course devoted to the discussion of the popular fads to which the term psychology is popularly applied, embracing Hypnotism, Mesmerism, Telepathy, Spiritism. A historical review of these and the various cults which have grown out of them will be given and the truth and error concerning each as viewed by orthodox science will be pointed out. One hour per week, second term. (One unit.) Open to Juniors and Seniors.

***F3. EDUCATIONAL PSYCHOLOGY.** This class will meet three times a week during the first term. The time will be spent in a thorough study of

*Offered also in the School of Education.



the instincts and other factors in human development. (Three units.) Text: Kirkpatrick's *Fundamentals of Child Study*.

*G3. **HISTORY OF EDUCATION.** Three times a week throughout the entire session. The time will be occupied in studying the different forms of educational thought from the earliest times up to the mediaeval and modern transitions. Special study will be given to Rosseau, Pestalozzi, Froebel, Herbart, Spencer and Mann. (Six units.) Text: Seeley's *History of Education*; Dewey's *The School and Society*.

*H3. **Principles and Practice of Teaching.**

(a) Fundamental principles of Education.

(b) Methods, The Recitation, School Management.

The class will meet three times a week throughout the entire session. (Six units.) Text: Colgrove's *The Teacher and The School*, McMurray's *How to Study and Teaching How to Study*, Georgia Manual of Methods, Hollister's *High School Administration*.

CHEMISTRY

(Dr. Murfee, Miss Stewart)

A3. **General Inorganic Chemistry**, involving the elements, compounds and laws, the Periodic Law being emphasized. Besides the usual matter of this class, some organic compounds are introduced in their appropriate places to show their relations and to serve as practical use to students of domestic science. Qualitative analysis is introduced. The course is conducted largely by lectures and laboratory experiments. Text and reference books: Remsen's *Inorganic Chemistry*; Williams' *Essentials of Chemistry*; Kahlenberg's *Out-*

lines of Chemistry. Two terms, two hours recitation, two hours laboratory per week. (Six units.)

B3. ORGANIC CHEMISTRY AND ANALYSIS. The course embraces the principles of Chemical Philosophy, and the Carbon Compounds will be studied and Qualitative Analysis continued. Quantitative Analysis here receives attention. Text-books: Remsen's Organic Chemistry, Noyes' Qualitative Analysis, Cowes' and Coleman's Quantitative Analysis. Two terms, three hours per week. (Six units.)

C3. INDUSTRIAL CHEMISTRY. This work consists of Chemistry applied to various industrial arts, to sanitary and commercial values, and to the household. Text-books: Thorp's Industrial Chemistry, Blythe's Food Analysis. The equivalent of three hours per week, two terms. (Six units.)

***D3. HOUSEHOLD CHEMISTRY.** Open to students who have had chemistry A3 or an equivalent. The course embraces a study of the application of chemistry to the problems of the Modern Household, e. g., air, water, detergent gas, petroleum products and food materials, bacteria and micro-organisms. Both terms, one recitation and two two-hour laboratory periods a week. (Six units.)

PHYSICS

(Dr. Murfee, Miss Hunter)

A3. GENERAL PHYSICS. A course covering the principles of mechanics, heat, light sound, magnetism, electricity and radio energy, is offered. Experiments before the class and individual work in the laboratory are required of each student. Carhart's College Physics. Two hours recitation and two hours laboratory work, two terms. (Six units.)

B1. ACOUSTICS. This course is designed for music and oratory pupils who have not had course A. One hour per week, second term. (One unit.)

GEOLOGY

(Dr. Murfee)

A3. GENERAL GEOLOGY. All the departments of this science, dynamical, structural, and historical, are studied carefully and application of these principles made to the understanding of the fossils found in the rocks of the various ages of the world.

An annual excursion is made to the great mining regions around Dahlon-ega and to the wonderful Tallulah gorge, affording fine opportunities for studying mineral veins, ore deposits, stratification, faults, etc. Tarr's Geology; Geike's Geology; Leconte. First term, three hours a week. (Three units.)

ASTRONOMY

(Dr. Murfee)

A3. GENERAL ASTRONOMY. This department is in possession of a really valuable and serviceable telescope, magnifying some four hundred diameters and provided with all necessary attachments for reading altitudes, declinations, etc. The observatory recently constructed on the roof of the auditorium facilitates the practical work in astronomy and stimulates much interest in the study.

*Offered also in the School of Education.

The course in Astronomy embraces the solution of such problems as are usually connected with such a course. Todd's text on Astronomy is used. Second term, three hours per week. Open to Juniors and Seniors. (Three units.)

BIOLOGY

(Assistant Professor Carr)

A3. GENERAL BIOLOGY. This course is intended for those students who have had no previous training in the subject. It consists largely of laboratory work with the aid of the compound microscope. The pupil will be given a clear insight into such life processes as can be determined from the study of the lower orders of plants and invertebrate animals. Such forms as the prococcus, yeast plant, fungi, ferns, the protozoa, fresh-water hydra, starfish, crayfish, locust and frog will be studied. The work will be supplemented with lectures on the use of the compound microscope and re-agents and on the collection and preparation of material for examination. Text and laboratory guides: Didge's Elementary Practical Biology, Sedgewick and Wilson's General Biology. Open to all classes. Four hours of laboratory work and one lecture per week throughout the year. (Six units.)

B3. ZOOLOGY. This course is intended to familiarize the student with the form, life and habits of the common animals of the field and forest. The time will be divided between text-book work and the examination of animals in the laboratory. The external anatomy of the forms will be studied and compared, but very little dissection will be undertaken. The work will be supplemented with lectures on the habits of the animals studied, and with excursions to the woods and fields to study them in their natural habitats. Three hours per week, first term. (Three units.)

C3. BOTANY. The course embraces the essentials of Cytology—giving special emphasis to the cell as a unit of life. Plant Physiology, Phytopathology, Ecology, Bacteriology, Economic Botany. Microscopic slides are prepared by the class. Second term, three hours. (Three units.)

D2. ADVANCED PHYSIOLOGY. This course is based upon the study of the nervous system. It is intended primarily for students taking a course in Psychology, but is open to all advanced students. Much attention will be given to the anatomy of the brain and spinal cord. The work is intended to train the student in original investigation, and in the use of physiological apparatus. The function of the nervous system, as well as the structure, is to be emphasized. This course is largely laboratory. Five hours laboratory work, or its equivalent in class-room, per week, first term. (Two and one-half units.)

BIBLICAL LITERATURE

(Dr. Simmons)

COURSE A2. The Old Testament history and prophetic writings. First term two hours a week. (Two units.)

COURSE B2. The New Testament with special reference to the Life of Christ and the Acts of the Apostles. Second term two hours a week. Two units.

DOMESTIC SCIENCE

"The beauty of the house is order,
The blessing of the house is contentment,
The glory of the house is hospitality,
The crown of the house is godliness."

"To be a good cook means the knowledge of all fruits, herbs, balms, spices, and of all that is healing and sweet in field and groves, and savory in meats; means carefulness, inventiveness, watchfulness, willingness, and readiness of appliance. It means the economy of your great-grandmothers and the science of modern chemists. It means much tasting and no wasting. It means English thoroughness, French Art, and Arabian hospitality. It means, in fine, that you are to be perfectly and always ladies (loaf givers), and are to see that every one has something nice to eat."—Ruskin.

THE HOME SCIENCE CREED

We believe—

That right living should be the fourth "R" in education.

That home-making should be regarded as a profession.

That health is more the business of the individual than of the physician.

That most illness results from carelessness, ignorance, or intemperance of some kind.

That as many lives are cut short by unhealthful food and diet as through strong drink.

That the upbringing of children demands more study than the raising of cattle.

That on the home foundation is built all that is good in state or individual.

That the spending of money is as important as the earning of money.

That economy does not mean spending a small amount, but getting the largest returns for the money expended.

That the homemaker should be as alert to make progress in her home work as the business or professional man in his work.

That the most profitable, the most interesting for men and women is the home, for in it center all the issues of life.

That the study of home problems may be made of no less cultural value than the study of history or literature, and of much more immediate value.—American School of Home Economics.

Of the three hundred and thirty-two graduates who went out from Brenau in the twenty years preceding 1900, the records show that almost exactly one-half have become the heads of homes. If it were possible to investigate, it would doubtless be found that a large per cent. of the other half have been in one way or another charged with household duties.

If, then, a college for women has any practical mission at all, that mission must be the preparation of its students for the kind of life which circumstances will necessarily determine for them. The college can not, if it would, and should not, if it could, determine the destiny in life of its students, but it can not be true to its duty if it fails to recognize the manifest destiny of a majority of its students in the arrangement of its course of study.

It is distinctly not the aim of this department to train cooks, dressmakers, etc. The work of the department will be invaluable to those who desire later

to take professional courses in these subjects, but the department is designed rather for the benefit of those who expect to require the services of cooks and dressmakers.

In addition to work in the kitchen laboratory, the students serve lunches, dinners, and other meals. Each one thus has the opportunity to serve in the capacity of housekeeper, waitress, guest, and hostess—planning menus and color schemes, inviting guests, marketing, keeping accounts, apportioning work, laying the table for formal and informal meals, and general entertaining.

Students must be provided with at least two aprons, two caps, hand towels, tea towels, and holders. Cotton or linen dresses are preferable.

THE MODEL HOME

For the coming session, the Household Economic work is to be conducted in a model home in which there will be two resident teachers, and in which students who make this work their major study may live. The plan is to have coöperative housekeeping and the students in residence here will prepare their own food and conduct the work as if in their own home, where one servant is employed. This will be a great advantage to resident students, as practical work will be illustrated by the use of modern household conveniences, such as electrical appliances, vacuum cleaner, bread-mixers, and fireless cookers.

A special rate is offered to the students residing in this model home in recognition of their coöperative work.

A minimum rate of two hundred and fifty dollars for board and tuition is charged for these students. The time or work required of any individual will not be sufficient to interfere in any way with her other studies.

One side of this house comprises a kitchen laboratory, thoroughly equipped with dressers, large refrigerator, and all necessary appliances for individual and class work; a serving room, adjoining the kitchen laboratory, is spacious, well lighted, and furnished with modern conveniences; a dining-room, connected by the serving room with the kitchen laboratory. This room is furnished in Mission, and is well supplied with necessary table linen, silver, china, and cut-glass. Meals will be served here in an approved manner. A reception room adjoins the dining room.

The other side of the house contains a sewing-room, with cutting table, sewing machines, and cabinet for the exhibition of textiles and materials.

There are also some sleeping rooms on the first floor, and the second floor of the house will be entirely devoted to sleeping rooms for the residents. Each floor is provided with a bath-room, and the house has an attractive porch and lawn, fronting on the Boulevard.

DOMESTIC SCIENCE COURSE

(Miss Stewart, Miss Carr)

A3. THEORY AND PRACTICE OF COOKERY. Instruction in the composition and dietetic value of food materials. A syllabus is used and lessons are arranged in logical order, each food principle being illustrated by the preparation of simple dishes. The object of this course is to teach general principles with their application in cooking of all kinds of food. The course is taught by both individual and group methods. Four hours a week laboratory and one hour recitation, two terms. (Six units.)

B2. DEVELOPMENT AND ADVANCED WORK IN FOODS. Instruction and practice of an advanced character in the preparation of more com-

plicated dishes than are included in first course. Taught by individual and group methods, including individual class demonstrations, and the preparation and serving of properly balanced menus. Two terms, two hours laboratory, and one hour of recitation per week. (Four units.)

C1. WAITRESS COURSE. This course includes the care of the dining-room and pantry, care of silver and cutlery; care of lamps, serving breakfast, luncheon, dinner and afternoon tea. One hour a week, one term. (One unit.)

D2. HOME SANITATION. House location, character of soil, ground water and its influence on health, ground airs, drains; cellar walls, and care of cellar. Water supply of villages, wells; cisterns, springs, sources of infection, construction of wells and cisterns for filtration and storage of water, water supply of cities, surface or river water, source of infection, methods of purification.

PLUMBING APPLIANCES. (1) For the introduction of water; (2) for the removal of sewage.

VENTILATION. Atmosphere vitiation due to breathing; to gases from soil, furnaces, etc. Methods of ventilation. The disinfection of houses during and after contagious diseases.

THE HOME. Evolution of the house, house-planning, construction, decorations, furnishings, care of the house floors, walls, furniture, and other subjects relating to the home. Taught by use of text-books and lectures. Two terms, one hour a week. (Two units.)

E1. DIETETICS. This course includes the principles of nutrition, and the methods of determining the food requirements of normal individuals from infancy to old age. The students are shown how to calculate the 100 calorie portions of food, and the common foods are weighed, measured and prepared on this basis. Dietaries are made out by the students for individuals and groups with varying requirements and incomes. Two terms, one hour a week. (Two units.)

F2. HOUSEHOLD CHEMISTRY. Prerequisites: One year in the College Chemistry. This course embraces a study of Household Chemistry which treats of the principles of the science in the household and daily life, e. g. air, water, detergents, gas, petroleum products and food materials and with a study of bacteria and micro-organisms. Two terms, one hour recitation, and two laboratory periods. (Two units.)

G3. ELEMENTARY SEWING. First Course. Practice in the various stitches is illustrated in the making of models on materials varying from the coarser to finer textures, basting, running stitch; combination stitch, back stitch, half back stitch, weaving, hemming, hem-stitching, over-handing, gathering and stroking, placing and putting on of bands, putting in plackets, preparation and making of button holes, fancy stitching, chain and feather stitching, illustration of square and interred corners, mending, patching, darning. Three hours a week, two terms. (Three units.)

H3. ADVANCED SEWING. Lectures on materials, manufacture from staple articles, cotton, flax, wool and silk. Lectures on color and color combinations in materials, purchase of materials, planning, cutting and making up of simple garments. Three hours a week, two terms. (Three units.)

I2. BACTERIOLOGY. A course designed especially for students of domestic science, and intended to include a careful study of all the common bacteria involved in the study of foods and a general study of the principles

of fermentation. This course is also open to regular Juniors who elect Science either as a major or minor subject. Two hours per week for two terms. (Four units.)

J1. HOUSEHOLD MANAGEMENT. Lectures, recitations and practice. This course considers the expenditures involved in housekeeping. Among the subjects studied are rent, fuel, light, water, furniture, utensils, the apportionment of income and the cost of living. One hour per week for both terms. (Two units.)

An extra charge is made of \$40 per year for tuition for each class in cooking and \$30 for each class in sewing.

The processes included in household arts are studied from a practical standpoint in the model home. Reports of individual investigation are required. One hour a week, two terms. (One unit.)

COURSE IN TRAVEL STUDY

(Dr. Simmons)

For admission into this department, the completion of some standard textbook on geography, such as is generally used in the higher classes of secondary schools, is presupposed.

For a number of years, parties of Brenau students have enjoyed, under the auspices of the Department of History, vacation travel in foreign lands, and thus there has been developed here, perhaps more than in other colleges, a certain cosmopolitanism which fosters an intelligent interest in all the countries of the world—their civilizations, manners, customs, religions, institutions, architecture, history and archeology, as well as in their topographical features, climate, products, and notable peculiarities. It is believed by the authorities of the College that no other field of study tends to give a greater breadth of culture or to develop a deeper sense of international citizenship than these investigations at first hand of the world and its peoples. While the management of these tours is entirely independent of the College, the College will cheerfully see that circulars of information are furnished to any persons who request them.

For the benefit of students who have traveled abroad and wish to continue in college their world-studies, as well as for those who wish to prepare themselves for such travel, or simply to secure at college as great an amount of information as possible regarding the world and its peoples, a somewhat unique course of study has been planned, under the direction of Dr. Simmons, who is a member of the National Geographic Society, and whose travels, within the past quarter of a century, have taken him through Europe, Asia, Africa, Australia and other portions of the world.

The methods of instruction employed in the course will be informal lectures, recitations, parallel readings, research work, and the use of stereographs, motion pictures, and world views, in which latter the College is especially rich, possessing a collection of several thousand.

One hour a week throughout the year will be devoted to lectures and recitations, and two units of credit will be given to those who complete satisfactorily the work and pass the prescribed examinations.

PHYSICAL TRAINING

The Swedish System of gymnastics is used. The Aim of Swedish Educational Gymnastics is to develop the most vital organs of the body, which are

the heart and the lungs. Upon these all the other organs depend. It endeavors to attain this end by a series of movements of the voluntary system so arranged and executed as to bring about a healthy response between the will and the muscles.

The following is an outline of the Swedish Day's Order.

COURSE I. Order Movements, to attract the minds of the students away from lines of thought in which they have been occupied in the class-rooms, to the approaching gymnastic work; to induce them to assume the fundamental position suited to the physiological interests of the body, from which all correct gymnastics start and to which they return.

Leg Movements, to draw the blood in larger quantities toward the lower extremities, thereby relieving the brain and the oppressed organs. These movements also stimulate the general circulation.

Strain-Bending or Heave Movements, to expand the chest and induce deeper and more energetic respiration.

Balance Movements, to bring about a coördination of muscular contraction in all parts of the body, and by demanding equilibrium in difficult positions, to train the sense of correct and graceful posture.

Back Movements, to correct the carriage of the shoulder blades and spine, and by equalizing the strength of the muscles on both sides of the vertebral column to counteract the faulty growth of the spine.

Abdominal Movements, to stimulate the abdominal organs, and also the muscles of the abdominal walls; to improve digestion.

Alternative Side Movements, to train the legitimate mobility of the ribs and vertebrae, and mechanically stimulate the spinal nerves.

Running, Jumping, and General Games, to increase elasticity, and to exhilarate the whole physical system.

COURSE II. As the volitional activity and muscular power increase, progression is made from simple to complex and from gentle to strong exercises.

The following courses are given in connection with the Swedish work:

COURSE III. German gymnastics, consisting of the use of Tactics, Free Gymnastics, and Apparatus Exercises in such proportion as to give a well-balanced program for classes.

COURSE IV. Aesthetic Gymnastics, Gilbert system; rhythmic steps and movements. Folk dances.

COURSE V. Out-Door Sports, Basket-ball, tennis, horse-back riding, boating, swimming, etc. Field Day for the encouragement of general athletics.

REQUIREMENTS

Every resident student is required to take one hour's gymnasium work a week, unless excused by the college physician, or physical director. Any request from the student's family physician that she be excused from gymnasium work should give the reason in full and should be sent to the physical director on the entrance of the student.

All students are examined and measured by the physical director before being admitted to the gymnasium.

Regulation gymnasium bloomers, of black mohair costing \$2.75, and shoes costing \$1.00 are required. Entering students, who have not secured these

before leaving home, are requested to place their order with the physical director within the first week after entrance.

THEORY AND HISTORY OF ART

(Miss Brown)

A1. PRINCIPLES OF CRITICISM. A course, elementary in character, designed to lead the student to an intelligent appreciation of the beauty and meaning of works of art. Copies of the most world-renowned works of art will be studied and criticised from the artistic standpoint. Written criticisms are required at stated intervals of those members of the class who desire credit for the course. Two terms, one hour per week. (Two units.)

B1. HISTORY OF ART. Introductory Course. This course comprises a general outline of the history of graphic art, and biographical study of the great masters. Text-books, readings, recitations. One hour a week, both terms. (Two units.)

C1. HISTORY OF ARCHITECTURE. Advanced course for Juniors and Seniors, including a detailed study of the leading styles of architecture, with selected types for illustrative purposes. Text-books, recitations, readings. One hour per week, both terms. (Two units.)

D. HISTORY OF PAINTING. Advanced course for Juniors and Seniors. This is a course in the history of modern painting from the Renaissance to the present time. Text-books, readings, recitations. One hour per week, both terms. (Two units.)

PUBLIC SPEAKING AND VOCAL INTERPRETATION

(Miss Overton, Miss Salls, Miss Coleman, Miss Alexander)

A1. VOICE TRAINING, PHONETICS AND BELL'S VISIBLE SPEECH. Open to all classes. One hour per week, both terms. (One unit.)

B1. GESTURE AND PANTOMIMIC EXPRESSION. Open to all classes. One hour per week, both terms. (One unit.)

C2. ORAL INTERPRETATION OF PROSE AND POETRY. Practice on selections memorized from the Evolution of Expression. Open to all classes. Two hours per week, both terms. (Two units.)

D1. LITERARY INTERPRETATION. Study of Author's style, purpose, central idea, etc., and the relative values of parts and sub-parts to be brought out by oral interpretation. Open to those who have had Eng. A3. One hour per week, both terms. (Two units.)

E1. PUBLIC SCHOOL READING. Normal work preparatory to teaching reading in the grades. Open to all who have had Eng. A3, and Public Speaking C2 and D1. One hour per week, both terms. (Two units.)

F1. PLATFORM ART. INDIVIDUAL LESSONS IN PUBLIC SPEAKING. Open to all classes. One-half hour per week, both terms. (One unit.)

G3. DRAMATIC INTERPRETATION. Open to students who have had English C3; Study of Shakespearian plays and the dramatic presentation of

character and plot, Comedy of Errors, Macbeth, Hamlet. Students may elect one or more plays. One hour for each play, both terms. (Six units.)

H1. FORENSICS. ARGUMENTATION AND DEBATE. The Occasional Address. Text-books. Original debates and addresses. Training on delivery. Open to all who have had Eng. A3. One hour per week, first term. (One unit.)

I1. HISTORY OF ORATORY AND ORATORS. Sears text-book. Open to all who have had History A3. One hour per week, second term. (One unit.)

J1. PARLIAMENTARY LAW. Practice in organization of clubs and conduct of meetings. Open to all classes. One hour per week, both terms. (One unit.)



The Crow's Nest

***K2. DRAMATISTS OF THE PRESENT. A STUDY OF THE MODERN DRAMA.** Open to students who have had one course in Shakespeare, Hauptmann, Sudermann, Rostand, Phillips, Shaw, Maeterlinck, Ibsen, and others. Two hours. (Four units.)

****L1. BROWNING AND THE DRAMATIC MONOLOG.** Open to all students who have had English C3. One hour. (Two units.)

*Offered in the College as English M2.

**Offered in the College as English N1.

THE SCHOOL OF EDUCATION

(Professor S. Gayle Riley, Principal)

PURPOSE: The School of Education of Brenau College aims to offer to young women courses of study which will prepare them for teaching in public and private high schools.

ADMISSION: Students are admitted upon the same conditions upon which they are admitted to the course in Arts.

DEGREES: The College grants the degree of Bachelor of Arts in Education to students who have satisfied the conditions for the Degree of Bachelor of Arts (see page 19), and who have taken as part of their elective work twenty units in Education including the two courses of two units each in the teaching of the subjects which they have chosen as their major and minor subjects of study.

TEACHER'S LICENSE. Under a recent ruling of the Board of Education of the State of Georgia, graduates of approved colleges who pursue such a course as is offered in the Brenau School of Education, may receive a teacher's license without further examination. A member of the Board of Education under the direction of the State School Commissioner, will visit Brenau during the term examinations, and pass upon them.

COURSES OF INSTRUCTION

1. All courses of Instruction offered to students who are candidates for the A.B. degree are open to students in the School of Education.

COURSES IN PHILOSOPHY AND EDUCATION

(Dr. Pearce, Miss Goode, Miss Pearce, Mrs. Starke, Miss Merritt, Miss S. N. Waddell, Professor Riley, Miss Elizabeth F. Waddell, Doctor Murfee, Miss Lucas and Miss Overton)

*A3. **LOGIC.** Three hours a week, second term. (Three units.) Hill's "Jevon's Elements of Logic." Dr. Pearce.

*B3. **GENERAL PSYCHOLOGY.** Required of all students in the School of Education. Three hours per week, first term. (Three units.) Text-book and class discussions. Dr. Pearce.

*C2. **AESTHETICS.** Two hours per week, first term. (Two units.) Dr. Pearce.

*D2. **HISTORY OF PHILOSOPHY.** Ancient and Mediaeval Philosophy. Two hours per week. (Two units.) Modern Philosophy, beginning with Des Cartes. Two hours per week, one term. (Two units.) Rogers' History of Philosophy is used as text. Widelband and Uerberweg as reference books. Dr. Pearce.

*Offered also as courses in Arts.

E1. POPULAR PSYCHOLOGY. A lecture course devoted to the discussion of the popular fads to which the term psychology is popularly applied, embracing Hypnotism, Mesmerism, Telepathy, Spiritism. A historical review of these and the various cults which have grown out of them will be given, and the truth and error concerning each as viewed by the orthodox science will be pointed out. One hour per week, second term. (One unit.) Open to Juniors and Seniors
Dr. Pearce.

***F3-a. EDUCATIONAL PSYCHOLOGY.** This class will meet three times a week during the first term. The time will be spent in a thorough study of the Instincts and other factors in human development. (Three units.) Texts: Kirkpatrick's Fundamentals of Child Study, Hall's Youth.
Miss Goode.

***G3. HISTORY OF EDUCATION.** Three times a week, first term. The time will be occupied in studying the different forms of educational thought from the earliest times up to the mediaeval and modern transitions. Special study will be given to Rousseau, Pestalozzi, Froebel, Herbert, Spencer and Mann. (Six units.) Text: Seeley's History of Education; Dewey's, The School and Society.
Miss Goode.

H3. PRINCIPLES AND PRACTICE OF TEACHING.

(a) Fundamental principles of Education.

(b) Methods, The Recitation, School Management.

The class will meet three times a week throughout the entire session. (Six units.) Texts: Colgrove's The Teacher and the School, McMurray's How to Study and Teaching How to Study, Gear's Manual of Methods for Georgia Teachers. Hollister's High School Administration.
Miss Goode.

I1. OBSERVATION AND PRACTICE TEACHING. Courses for observation and practice work in the departments of study in which students are pursuing their major and minor subjects. Each candidate for the degree in Education is required to take the two courses which deal with the teaching of her major and minor subjects.

(a) **THE TEACHING OF ENGLISH.** Open to Juniors and Seniors whose major or minor subject is English. A course in which the chief problems of the teaching of English are discussed, with special reference to the needs of the high school; content, purpose, methods, text-books and collateral readings, keeping of note books, systems of marking. One hour per week throughout the year. (Two units.)
Miss Pearce.

(b) **THE TEACHING OF LATIN.** Open only to Juniors and Seniors whose major or minor subject of study is Latin. This course includes a consideration of the methods of teaching high school Latin; and of the contents of the high school course in Latin; and of the use of text-books and reference books. One hour per week throughout the year. (Two units.)

(c) **THE TEACHING OF MATHEMATICS.** Open to Juniors and Seniors whose major or minor subject is Mathematics, including a study of the chief problems of the teacher of Mathematics; content, purpose, method, text, etc. One hour per week, both terms. (Two units.) Miss S. N. Waddell.

(d) **THE TEACHING OF HISTORY.** Open to Juniors and Seniors whose major or minor subject is History. A course dealing with the principal

*Offered also as courses in Arts.

problems of the teacher of History with special reference to the high school teacher; scope, purpose, methods, text-books and reference books and their use, note-book and map work, systems of marking. One hour per week, both terms. (Two units.) Professor Riley.

(e) **THE TEACHING OF NATURAL SCIENCES IN THE HIGH SCHOOL.** Open only to those whose major or minor subject is a physical or biological science. This course presents the chief problems of the teacher of science in the high school. Content, methods, use of books, etc. One hour per week, throughout the year. (Two units.) Dr. Murfee.

(f) **THE TEACHING OF MODERN LANGUAGES IN THE HIGH SCHOOL.** Open only to those whose major or minor subject is a modern language, a course dealing with the main problems of the high school teacher; methods, content, texts, etc. One hour per week, throughout the year. (Two units.) Miss Lucas.

(g) **THE TEACHING OF READING.** A course in the school of Oratory, open to students in the college including the method and purpose of the course in reading. One hour per week, both terms. (Two units.) Miss Overton.

SECRETARIAL COURSE

A new course, including stenography, typewriting and general instruction in the duties of a secretary, will be offered during the next session. The course will require three hours per week, and there is an extra charge of eighty dollars for the scholastic year.

THE SUMMER SESSION

Each summer beginning the last week in June and continuing six weeks a session is held.

The full faculty is not in residence during the summer, but a wide variety of courses is offered and all of the facilities of the college and conservatory are available for the use of students in the summer school.

All courses during the summer are elective, and they are arranged to meet the needs of three classes of students:

1. Students who are preparing for college, and who desire to hasten their preparation or pursue subjects which are not offered by the local schools.

2. Students who have already entered college, and desire to do extra work for which they may receive credit in college, and thereby hasten the time of their graduation.

3. Teachers, or mothers, or other mature persons who may desire to continue their studies, and prefer to spend the summer vacation in profitable employment rather than in idleness.

A special catalogue for the summer school is issued in April and is sent free upon request.

SCHEDULE OF RECITATIONS

HOUR	MONDAY	TUESDAY	WEDNESDAY
9:00	Geology A3. Astronomy A3. Household Ec. A3 (R). Public Speaking A1 (I). Public Speaking A1 (II). Public Speaking B1 (I).	Geology A3. Astronomy A3. Music F2. History E2. German D2. Household Ec. G3. School of Oratory. Assembly.	History A3 (I). History G3. Philosophy F3. Latin C3 and D3. Music C2 (I). Assembly.
10:00	Spanish A3. Philosophy G3. Household Ec. B2 (R). Public Speaking A1 (III). Public Speaking A1 (IV). Public Speaking B1 (II). Mathematics A4 and B4.	English F2. Philosophy G3. Spanish A3. Bible A2 and B2. Mathematics A4 and B4. Music C2 (II). Public Speaking C2 (II). Public Speaking G1 (I). Chemistry A3 (R).	French A3 (I). Latin G2 and I2. English C3. Philosophy A3 and B3. Music A2 (I). Biology D3 (Lab).
11:00	French A3 (II). German A3. English D3 and E3. History C3. Latin E3 and F3. Chemistry C3 (R).	French A3 (II). English L2. German A3. English D3 and E3. History C3. Latin E3 and F3. Chemistry C3 (R). English M2.	Biology D2 (Lab). English K2. History H3. English B3. Latin A3 and B3. German C3. Mathematics D3. Public Speaking D1 (II).
12:00	CHAPEL	CHAPEL	CHAPEL
1:30	History D3. French C3. Chemistry B3 (R).	English A3 (II). History D3. English H2 and J2. French C3. Music B2 (II). English N1.	English A3 (I). History B3. History I3 and K2. German B3.
2:30	Greek A3. Mathematics E3. Biology B3 and C3 (R). Chemistry D3 (Lab). Chemistry A3 (Lab). Household Ec. G2 (Lab). History A3 (II).	Greek A3. Philosophy C2 and D2. Music E2. French D2. Mathematics E3. Chemistry B3 (Lab). Household Ec. H3 (Lab). Household Ec. A3 (Lab). Biology B3 (Lab). History A3 (II).	Mathematics C4. Music A2 (II). French B3. Philosophy H3. Chemistry D3 (Lab). Household Ec. F2 (Lab). Biology A3 (Lab). Physics A3 (Lab).
3:30	Chemistry D3 (Lab). Chemistry A3 (Lab). Household Ec. G2 (Lab).	Chemistry B3 (Lab). Household Ec. H3 (Lab). Household Ec. A3 (Lab). Biology B3 (Lab). History J2. Music I2 and J2. Public Speaking E1.	Physics A3 (Lab). Philosophy E1. Chemistry D3 (Lab). Household Ec. F2 (Lab). Biology A3 (Lab).

Courses not provided for on the schedule will be arranged by the instructor after consultation with the class.

SCHEDULE OF RECITATIONS

HOOR	THURSDAY	FRIDAY	SATURDAY
9:00	History A3 (I). History G3. Latin C3 and D3. Philosophy F3. Household Ec. C1. Public Speaking C1 (II). Public Speaking J1. Theory and History of Art B1.	Geology A3. Astronomy A3. Music F2. History E2. German D2. Household Ec. H3. Assembly.	History A3 (I). History G3. Latin C3 and D3. Philosophy F3. Music C2 (I). Assembly.
10:00	Mathematics A4 and B4. English C3. Philosophy A3 and B3. French A3 (I). Household Ec. E1 (R). Theory and History of Art C1.	Chemistry A3 (R). Spanish A3. Philosophy G3. English F2. Bible A2 and B2. Music C2 (II). Public Speaking C2 (I). Public Speaking D1 (I). Mathematics A4 and B4.	Mathematics F1. Latin G2 and I2. English C3. Philosophy A3 and B3. French A3 (I). Biology D2. Music A2 (I).
11:00	History H3. Latin A3 and B3. English B3. German C3. Mathematics D3. Public Speaking G1.	French A3 (II). English L2. German A3. English D3 and E3. History C3. Latin E3 and F3. English M2.	English K2. History H3. English B3. Latin A3 and B3. German C3. Mathematics D3. Household Ec. G3 (R). Public Speaking H1. Public Speaking I1.
12:00	CHAPEL	CHAPEL	CHAPEL
1:30	English A3 (I). History B3. History I3. German B3. Theory and History of Art D1.	English A3 (II). History D3. English H2 and J2. French C3. Chemistry B3 (R). Music B2 (II).	English A3 (I and II). History B3. History I3 and K2. German B3. Theory and History of Art A1
2:30	Mathematics C4. Latin H1. French B3. Philosophy H3. Household Ec. B2 (Lab). Chemistry D3 (Lab). Biology A3 (Lab). Physics A3 (R).	Philosophy C2 and D2. Greek A3. French D2. Mathematics E3. Music E2. Household Ec. B2 (Lab). Household Ec. A3 (Lab). Household Ec. H3 (Lab). Chemistry C3 (Lab). History A3 (II).	Mathematics C4. French B3. Chemistry D3 (R). Biology A3 (R). Music A2 (II). Philosophy H3. Physics A3 (R).
3:30	Music D1. Household Ec. B2 (L). Chemistry D3 (Lab). Biology A3 (Lab).	Music I2 and J2. History J2. Household Ec. B2 (Lab). Household Ec. A3 (Lab). Household Ec. H3 (Lab). Chemistry C3 (Lab). Public Speaking G1.	

Courses not provided for on the schedule will be arranged by the instructor after consultation with the class.



Overton Hall
School of Oratory Studios, Library and Office)

BRENAU SCHOOL OF ORATORY

PURPOSE



THE Brenau School of Oratory began its history with the new century. It has become the largest school in the South for the study of the Speech Arts; in fact it is the only school in the South qualified to claim that name.

The course of study presented is complete and thorough, furnishing a means of education and culture. The faculty consists of four specialists in literary and dramatic interpretation, voice and physical training; also a large number of the regular College Faculty who present the required literary work. The charter from the State provides power to grant diplomas and confer degrees. The recognition given Brenau by the Emerson College of Oratory is a testimonial to the excellency of the work done. The affiliation now existing between these two schools makes it possible for a student to receive full credit in Boston for the course pursued here.

The connection with Brenau College-Conservatory offers all the advantages of College literary and social life.

The B.O. course is similar in requirements to the course leading to the A.B. Degree. The work for both may be taken simultaneously; the one course being completed as soon after the first degree has been received as is necessary to make up the deficient units,—at the close of the spring term, the summer term or the fall term.

It will be seen then, that the primary object of this School is identical with that of the College, namely the education of the mind and body toward their highest use. A large number of people place a wrong estimate upon the purpose and the value of work done in a School of Expression.

Taken together with the required literary work, the so-called "Oratory Course" will give the individual a command of all one's powers in a way not approached by any other method of education. The culture that makes the young woman of the most service to her family and to her community is most practical as well as most ideal.

That the study of expression is a means of culture can not be denied. And that it is practical can not be denied.

Nothing has a more ennobling effect upon character than the reading of good literature. How great must be the inspiration which comes from the intimate understanding necessary before vocal interpretation is possible.

The refinement which shows in the modulated speaking voice and the easy, natural poise of the free personality are results which in their power and influence can not be measured. Then, too, reading, whether at the fireside or on the platform, is a rare accomplishment.

The cultivation of the memory and the development of the imagination and the art instinct, are educational. Every human being must have some means of artistic expression. If one has not a creative faculty, there remains the ability to re-create. As the pianist executes the work of a great composer,

so may the reader, impersonator or actor, make live again the literature of the world.

The study of technique, preparatory to artistic expression, involves the study of the principles which underlie all art, and the technical exercises give to the voice and body the freedom, flexibility and power to suggest through those two mediums an interpretation of life as portrayed in literature.

Values moral, mental, aesthetic and physical, have been suggested as direct results of this method of education for a young woman.

A practical consideration is the fact that the pupil may become a teacher or platform artist, thereby earning a livelihood. Or, not wishing to make her accomplishment a profession, she is valuable as a leader in the social and religious life of her community, knowing how to organize and conduct a club meeting, or prepare an entertainment or play, or promote a charitable enterprise.

It may be seen, then, that students of other arts even should add to their educational plan this means of culture. And it need hardly be suggested that those whose temperaments do not decidedly incline toward some other art form will naturally choose the speech arts.

This is a plea, then, that parents and students forsake the notion that the study of oratory is the study of a superficial accomplishment, and that they separate in their minds the efforts of the so-called elocutionists whose rant of voice and gesture has offended refined taste, from the uplifting and happy influence of the true interpreter of literature.

PLAN OF WORK

The number of units required for graduation is set forth in the Curriculum. By way of comparison it will be noticed that for the oratory diploma more English is required than in any other course, while Science, Philosophy, History and Modern Languages are also required.

Certain required studies in the Oratory course may be counted as electives in the A.B. course, and vice versa.

The course covers four years, but a very capable student may double the work and secure the diploma at the end of the second year if her literary education is already fairly complete.

General Exercises, Class and Private Lessons compose the daily routine of work in Physical Education and Literary Interpretation and Expression.

The success of the Brenau School of Oratory is partly due to the fact that pupils receive the combined results of systematized class work and individual criticism. The purpose of class work is twofold. First, it affords to all the benefit of what each is doing and reveals the teachers' methods in dealing with different temperaments. And, second, both power and ease come from dealing constantly with other minds. Oratory implies at once a speaker and an audience. The purpose of the private lessons is to remove any personal difficulties, and by individual criticism and coaching on selections from literature to stimulate the pupil to seek the highest degree of artistic expression. All regular students come in contact with each one of the teachers in class work, but each individual is assigned to the care of one special teacher for private lessons.

SPECIAL STUDENTS

Many students in the Brenau College community who are working for a College degree have not the time to give to the full course of the School of Oratory. Such students may elect subjects for which they will receive credit on the A.B. degree as set forth under Public Speaking.

ASSEMBLY EXERCISES

The Brenau School of Oratory meets in Assembly Hall at nine o'clock each day. General exercises for the culture of voice and body are conducted by the teachers, and special features follow these opening exercises. On Tuesdays and Fridays platform selections are rendered by members of the School. Several times each year original plays or dramatizations are presented. On Wednesdays and Saturdays the time is devoted to special drill work or to talks by the teachers or professional lecturers. On Thursdays the Assembly is divided into corps for practice in extemporaneous or prepared debate. These exercises are open to visitors.

RECITALS

Twice each week in Assembly Exercises the students appear in recital work. Once each month a program is presented to the public. Two classic plays are given each year, in addition to numerous modern comedies and one-act sketches.

These opportunities provide for platform practice and experience, and at the same time prove a test of progress.

There will also be two Athletic Exhibitions during the year, the first coming in December and the second in May. Gymnastic classes also take part in the monthly programs.

OVERTON HALL

The building for the School of Oratory is a source of much satisfaction both to the students and instructors in this School.

The building has been named by the students "Overton Hall" in honor of the Principal of the school, who first conceived the idea of such a building, and to whose continued effort its final completion is due.

The building contains studios for all of the teachers, a library, office and ten practice rooms.

The Faculty, the Auditorium, the Assembly Hall, the Costume Department, Overton Hall, consisting of studios, practice rooms and library, and the large body of enthusiastic students have combined to make the professional training of this school second to none in the land.

B. O. CURRICULUM

SUBJECT	Number of Years	Hours per Week	Units per Year	Total Units	Total Units Required	CLASSES OPEN TO
Evolution of Expression	2	2	1	2	2	1st Year Students and 2nd or 3rd
Normal Evolution and Public School Reading	1	1	1	1	1	3rd or 4th Year
Speaking Voice	4	$\frac{1}{2}$	$\frac{1}{2}$	2	2	All
Visible Speech	2	$\frac{1}{2}$	1	2	2	All
Sight Reading	1	1	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	All
Gesture	3	$\frac{1}{2}$	$\frac{1}{2}$	$1\frac{1}{2}$	$1\frac{1}{2}$	All
Pantomime	2	$\frac{1}{2}$	$\frac{1}{2}$	1	1	All
Literary Analysis	2	1	2	4	3	All who have had Eng. A-3
History of Oratory	$\frac{1}{2}$	1	1	1	1	All who have had His. A-3
Parliamentary Law	2	1	1	2	1	All
Debate	$\frac{1}{2}$	1	1	1	1	All who have had Eng. A-3
Original Work	2	1	1	2	2	2nd (or 3rd) and 4th
Dialect and Impersonation	1	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	3rd or 4th
Stage Make-Up	$\frac{1}{2}$	1	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	2nd, 3rd or 4th
Private Lessons in Expression	4	$\frac{1}{2}$	$\frac{1}{2}$	2	2	All
Shakespearean Plays	3	1	1	3	3	2nd, 3rd and 4th
Browning and the Dramatic Monolog	1	1	2	2	x	All who have had Eng. C-3
Modern Dramatists	1	2	4	4	x	All who have had Eng. C-3
Physical Training	4	3	1	4	3	All
Assembly Exercises	4	4	1	4	3	All
TOTAL PRESENTED				40		
TOTAL REQUIRED					30	

ASSEMBLY AND PUBLIC WORK TO COMPLETE CLASS CREDITS

REQUIRED OF FRESHMEN

REPERTOIRE. Minimum, 50 minutes of selections from good literature, all of which must be ready to give in one recital before May 15th; 25 minutes of these selections must have been presented before the Assembly.

PRACTICE. Minimum, 5 hours per week.

DRAMATIC WORK. Minimum, a part in at least one play during the year.

REQUIRED OF SOPHOMORES.

REPERTOIRE. Minimum, 60 minutes of selections including at least 2 stories, 2 poems, 2 scenes, 2 encores, 2 original arrangements, all of which must be ready to give in one recital before May 15th; 30 minutes of these selections must have been presented before the Assembly.

PRACTICE. Minimum, 6 hours per week.

DEBATE. Minimum, 3 speeches of not less than 4 minutes each, before the Assembly.

EXTEMPORE. Minimum, 1 spontaneous speech and 1 outlined speech, not less than 3 minutes each.

DRAMATIC WORK. Minimum, 2 good parts in the Shakespearean Plays before graduation, and at least one part of each year in the modern plays.

REQUIRED OF JUNIORS

REPERTOIRE. Same as Sophomore.

ORIGINAL ADDRESS. Minimum 20 minutes. Must be given before the Assembly between January 1st and May 15th.

ORIGINAL PLAY OR DRAMATIZATION. Minimum 20 minutes. Must be given between November 15th and April 15th.

DEBATE. Minimum, 2 speeches of not less than 5 minutes each. Must be given before December 20th.

EXTEMPORE. Same as Sophomore.

ORIGINAL PANTOMIME. Minimum, 20 minutes, 2 scenes. Must be original with the class and include all members of the class. Must be presented to the public before May 1st.

DRAMATIC WORK. Same as Sophomore.

Juniors may not take part in more than three original plays during the year, and may not be rehearsing more than one play during the same period.

REQUIRED OF SENIORS

REPERTOIRE. Minimum, 80 minutes of which at least 40 minutes must be given in a public recital of a drama or novel; the remainder, including 1 story, 1 poem, 1 scene, 1 encore; must be given in Assembly.

ORIGINAL ADDRESS. Minimum, 20 minutes. Date before January 20th.

ORIGINAL PLAY OR DRAMATIZATION. Minimum, 20 minutes. Date before March 20th or not until summer school.

DEBATE. Same as Juniors. Date before March 1st.

EXTEMPORE. Minimum, 1 spontaneous and 1 outlined address, not less than 5 minutes each.

DRAMATIC WORK. Seniors are expected to take part in the "Annual Shakespearean Play," even though they have already met the requirements. They must take part in the "Senior Play" at Commencement time. They are expected to belong to the Cushman Dramatic Club. They may not take part in more than two original plays and may not be rehearsing more than one play during the same period.

NOTE.—Exceptions made as to dates for summer school students.

B.O. DIPLOMA

English	30 units
History	12 units
French or German	12 units
Logic	3 units
Psychology (or Child Psychology)	3 units
Science	6 units
Elective	14 to 24 units
Public Speaking Course	30 to 40 units

120 units

The B.O. course, which is designed for special students of Oratory, has, as may be observed, distinct literary value, and is entitled to rank along with other literary courses. A young lady who gains the B.O. diploma must be a specialist in the art of expression, and in addition she must have such general culture as comes from an acquaintance with Literature, Science, and Philosophy. This is a very popular course.

By choosing for electives for the B.O. diploma certain studies required for the A.B., both courses may be taken simultaneously, and the A.B. diploma may be received the next term; or if the A.B. Degree is taken first, the B.O. may be received the next term.

Any of the work required for the B.O. diploma may be offered for elective credit in any of the regular College courses.



Italian Garden

GENERAL INFORMATION CONCERNING THE CONSERVATORY OF MUSIC

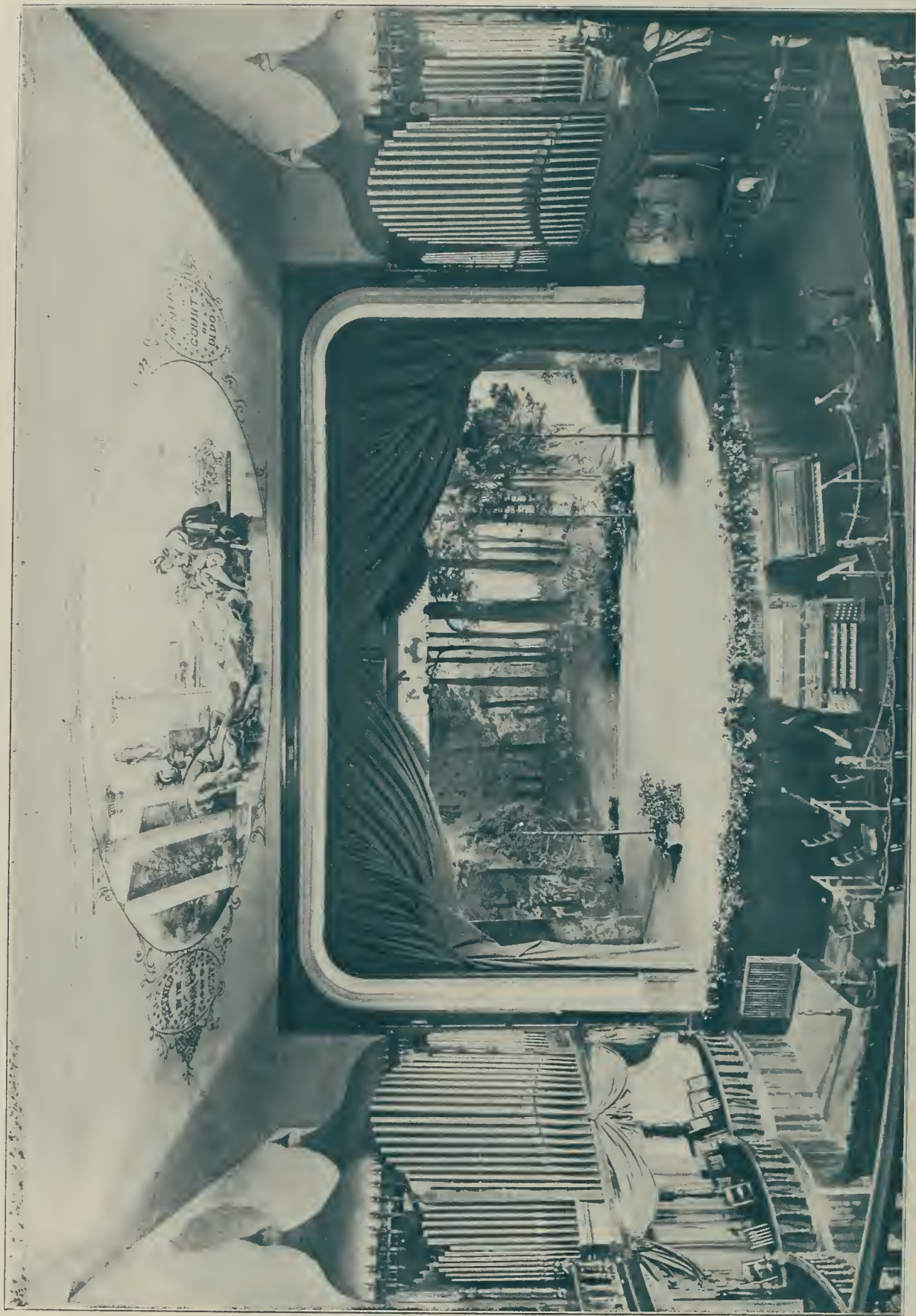


THE management of Brenau points with pride to the large list of alumnae contained on another page. Many of these are occupying responsible positions as teachers in this and other States. The records which they have made are gratifying in the extreme and give Brenau a prestige as a training school for music teachers second to no other institution in the South.

The Department of Music is organized on the Conservatory plan, according to the most approved ideals. The study of music is not pursued as a mere accomplishment, nor as a gymnastic exercise for strengthening the muscles of the arms and fingers. As pursued here it accomplishes both of these results. Without minimizing the necessity for technical skill which is demanded of every thoroughly accomplished musician, the emphasis here is placed rather upon the intellectual side of music. Our graduates must not only be able to perform a program requiring a high degree of executive skill, but they must also have an acquaintance with representative works of the most representative composers. Knowledge of the theory of music, harmony, history of music, the biographies of the most noted composers and the ability to analyze and criticise a musical composition are demanded of our candidates for graduation. The standards are being raised year by year, and we do not believe that we make an extreme statement when we claim that the advantages offered at Brenau for all sorts of musical education are not surpassed by those of any Conservatory either North or South.

Another requisite to the highest musical culture is opportunity to hear the best musical talent. While Brenau is located in one of the smaller cities of the State, this does not in any way prevent our enjoying the best musical advantages. We are within fifty miles of Atlanta, and trains run so that we can leave Gainesville in the afternoon after school, go to Atlanta, hear a concert and return after the performance. Better than this, however, we bring the best talent to Gainesville, and in our magnificent auditorium give concerts equal to those heard in the larger cities.

In addition to advantages of the character above outlined, the Faculty and the more advanced students from time to time give recitals which are of the highest educational value and artistic finish. During the past year Mr. Pfefferkorn gave a number of individual pianoforte recitals, which for brilliancy of execution, vividness of coloring, and beauty of interpretation are not surpassed in any of the most noted concert halls. Mr. Pfefferkorn had, in fact, made a name for himself as a concert pianist before coming to us, and has been received with enthusiasm by some of the most critical audiences in this country and in Europe. His ability to point out the meaning, and to join the charm of visual and emotional associations to the auditory image which he portrays with such artistic skill, give to his performances an educational value and charm which do not fail to impress those who have the privilege from time to time of hearing him.



The Auditorium Stage—Showing Also Large Double Pipe Organ With Three-Manual Console

OTTO PFEFFERKORN

In his own training Mr. Pfefferkorn has had the finest advantages both in this country and Europe. He is a native of Germany, and has all of the talent and, more important, the genius for work for which his countrymen are noted. He came to this country at an early age and began musical studies in Boston, at that time perhaps the most noted literary and musical center of the world. Later he enjoyed the best advantages of the chief centres of music in Europe. As a concert pianist he later toured the North and West with great success. At the World's Columbian Exposition in 1893, Mr. Pfefferkorn was one of the few distinguished artists especially appointed to give an entire recital at Choral Hall. The same year he was appointed director of the department of music of Armour Institute, which position he held until 1900. He then accepted a position in the Chicago Conservatory of Music. In 1902 he was called to the Directorate of Brenau Conservatory after the management had visited the chief music centers in search of a man, as the most available and best qualified to carry forward the establishment of a Conservatory in the South, which does not yield in its claims to any other on this continent.

MRS. LESSIE SOUTHGATE SIMMONS

In 1910 Mrs. Simmons became one of the directors of Brenau Conservatory and her connection has added greatly to the prestige of the Conservatory. For twelve years Mrs. Simmons was the director of music in Shorter College, and her reputation as a musician and a vocalist was thoroughly established.

Since her connection with Brenau this reputation has been fully sustained and through her efforts and the efforts of able assistants the vocal department has been placed upon a high plane. More than one hundred and twenty-five pupils have been registered in the vocal department during the past year, and some really remarkable voices have been developed.

One of the features fostered by the vocal department has been an occasional Sunday afternoon sacred concert under Mrs. Simmons' direction. These concerts have been not only artistic exhibitions of the work of the department, but also genuinely religious in the spiritual atmosphere which characterized the occasions.

Mrs. Simmons' training was received in the studios of the world's greatest masters. In voice culture, which is her specialty, she is a pupil of E. Delle Sedie of Paris, whose reputation as a teacher is world-wide.

Mrs. Simmons herself possesses a magnificent voice, and had an opportunity of an operatic career, which for personal and social reasons she declined.

As director of music for several years at the Georgia Chautauqua, Albany, Ga., she demonstrated her ability to successfully organize and conduct large choruses, and received the highest commendation for the excellence of her solo singing as well as her ability as a leader.

COURSE OF STUDY FOR PIANO

This course has been prepared with great care by Mr. Pfefferkorn and his associates of the Brenau Conservatory Faculty. A decided innovation is the introduction of units of credit into this course—something hitherto unattempted by any other school of music.

Under this plan each study and each piece is definitely evaluated, so that a student may know exactly what progress she has made and what progress remains to be made before graduation.

To provide for individuality of students each teacher is permitted to make substitutions of pieces to meet individual needs; but the unit of value of the substituted piece must be agreed upon by the conservatory Faculty.

The tabulated outline of the course will be found on the following pages.

REQUIREMENTS FOR ADMISSION

The course of study embraces an Elementary, Intermediate, and Advanced Course. It is very important that pupils desiring admission to the Conservatory bring with them a complete and accurate list of the studies and pieces for which they desire credit.

THE GRADING OF PUPILS

is determined by the technical skill and the breadth of musical knowledge of the pupil, and is based upon ten elemental essentials.

When a pupil presents herself as a candidate for graduation she is, among other conditions, required to play an entire recital program from memory. The character of her playing is judged by a disinterested committee either selected from the musical Faculty or composed of well-known musicians invited from a distance. This committee grades the performer according to the scheme outlined in the chart, taking into careful consideration each of the ten elemental essentials of pianoforte playing.

If the average grading as made up by the committee is less than 70, the candidate is declared unsuccessful, and must undergo further study and a second trial.

The requirements for a full diploma at Brenau are so exacting that it is considered a very high honor to attain to this distinction.

CLASSIFICATION OF STUDENTS

Students are to be classified in the Conservatory according to the grade of studies and pieces which they are taking with reference to course outlined in catalogue, and also with reference to the theoretical work which is required. Students who are studying in Division VIII will be classed as Seniors; all studying in Division VII are classed as Juniors; all studying in Divisions V and VI are classed as Sophomores and all studying in Divisions III and IV are classed as Freshmen.

This classification is made by the "Classification Committee" and the individual teachers.

GRADUATION

The full diploma of the Conservatory with the Degree *Musicae Baccalaurea* (Mus.B.) is granted under the following conditions:

1. Completion of the course of study, viz.: The studies and pieces outlined in the pianoforte course.
2. A three-year course in the Theoretical Department, including Theory, Harmony, Solfeggio, History of Music, Musical Form and Analysis.
3. The satisfactory rendition of a public recital before a committee, entirely from memory, made up of selections ranking with the pieces of Div. VIII, and requiring at least thirty minutes for its rendition.

A student who intends to give her recital for graduation in June of any year must give notice, and be accepted as a candidate for graduation on or before October 1st preceding.

PRACTICE

Other things being equal, the student who practices most will make the most rapid progress. But there are limits beyond which practice is a waste of time. Pupils who have from twelve to fifteen hours a week recitation should not undertake more than two hours a day of practice; pupils who are making a specialty of music may not practice more than five hours a day.

PIANOFORTE COURSE

ELEMENTARY

- DIVISION I:** Wagner's Pianoforte Instructor, Vol. 1; Gurlitt's Album Leaves, op. 101, Nos. 6-11, 9-14; Pfefferkorn's Edna Waltz, F Minor; Spindler's Sylphs, op. 93.
- DIVISION II:** Collated Studies, Book Nos. 1-23, pages 2-13; including selections from Lebert and Stark, Biehl, Czerny, Gurlitt, Kunz, Krause, Schmoll, LeCouppey, Duvernoy; Collated Pieces, Book I, Nos. 1-8, pages 2-13; including selections from Spindler, Meyer, Bohm, Gurlitt, Poldini; Pfefferkorn's Kindergarten March, C Major; Pfefferkorn's Beatrice, G Major; Gurlitt Album Leaves, op. 101, Nos. 16-14.

INTERMEDIATE

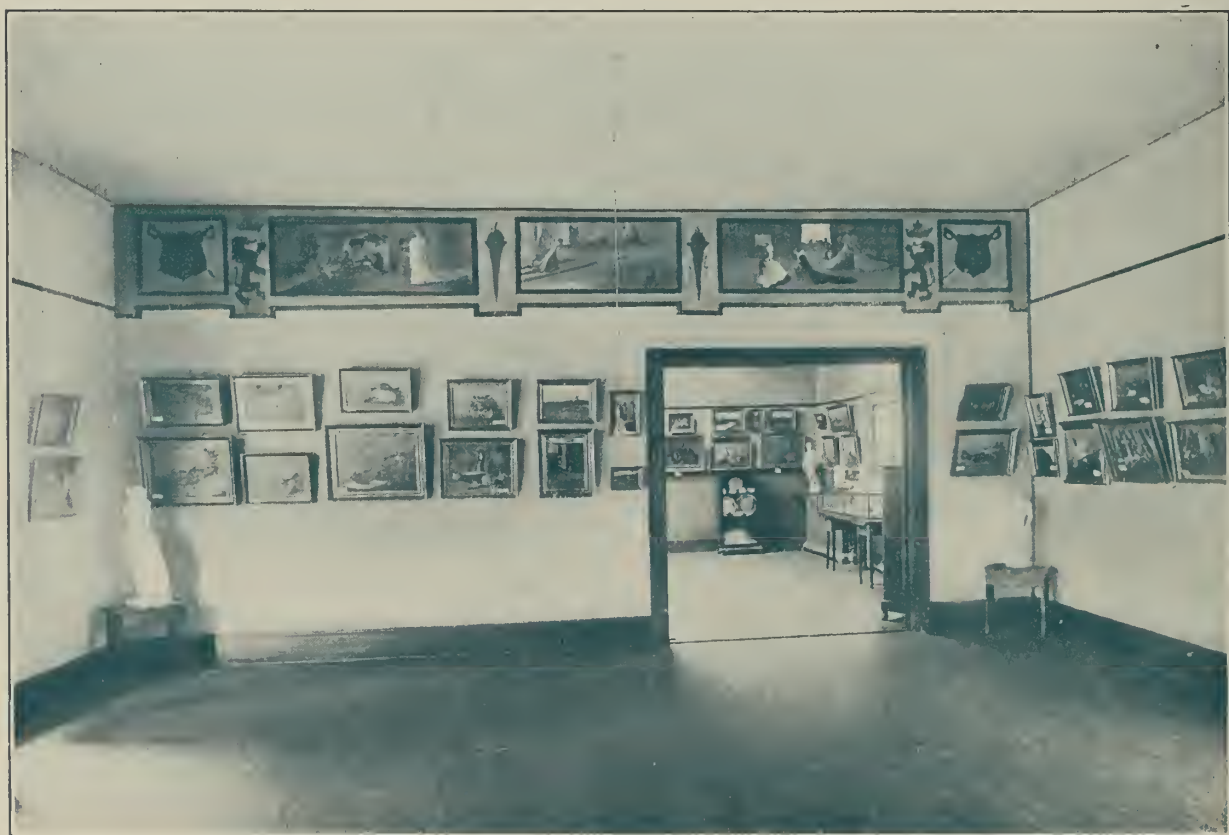
- DIVISION III:** Pfefferkorn's Elementary Models for chords and scales, Nos. 2 and 3; Keys: C, G, D, A, E, B, F, Bb, Ab, Dd, Gb; Forms, Major and Harmonic Minor; Collated Studies, Book II, Nos. 24-42, pages 14-27; Including selections from Schmoll, Czerny, Lully, Duvernoy, Biehl, Loeschorn, Kunz, LeCouppey, Kirschner; Collated pieces, Book I, Nos. 9-14, pages 14-31; Including selections from Hetz, Lack, Bohm, Chopin, Schubert, Gabriel-Marie; Pfefferkorn's Cradle Song (1), Greeting (1).
- DIVISION IV:** Pfefferkorn's Elementary Models for chords and scales, Nos. 4-5; Keys: C, G, D, A, E, B, F, Bb, Ab, Db, Bb; Forms, Major and Harmonic Minor; Collated Studies, Book II, 44-64, pages 28-45; Including selections from Czerny, LeCouppey, Lebert and Stark, Schmoll and Keller; Collated Pieces, Book II, Nos. 15-24, pages 32-51; Including selections from Behr, Olsen, Tschaikowski, Schmoll, Baker, Scharwenka, Greig, Chopin and Spindler; Pfefferkorn's Iris (2); Chrysalis (3); Pfefferkorn's Song of the Nymphs (2), Eglantine (2).

JUNIOR

- DIVISION V:** Pfefferkorn's Elementary Models for chords and scales, Nos. 7, 8, 9, 10; Keys: C, G, D, A, E, B, F, Bb, Eb, Ab, Db, Gb; Forms, Major and Melodic Minor; Collated studies, Book III, Nos. 1-20, pages 4-32; Including selections from Czerny, Bertini, Bach, Keller, Loeschorn, Duvernoy, Handel, and Tavan; Collated Pieces, Book II, Nos. 1-9, Pages 3-27; Including selections from Chopin, Lack, Scharwenka, Korestchenko, Jensen, Arensky, Spindler, Dvorak; Pfefferkorn: "Sesame," (3) "Asphodel," (3) "Daphne" (4).



Mr. Pfefferkorn's Studio



Section of Art Rooms

DIVISION VI: Pfefferkorn's Elementary Models for chords and scales, Nos. 6, 11, 12, 13, 14; Keys: C, G, D, A, E, B, F, Bb, Eb, Ab, Db, Gb; Forms Major and Minor; Collated Studies, Book III, Nos. 21-26, pages 33-40; Including selections from Bach, Duvernoy, Wolff, Keller, Cramer, Czerny and Krause; Collated Studies, Book IV, Nos. 1-17, pages 4-25; including selections from Cramer, Czerny, Bach, Krause Collated Pieces, Book II, Nos. 10-18, pages 28-52; Including selections from Chopin, Silas, Mendelssohn, Dolmetsch, Hollander, Chaminade, Greig, Tschaikowski, and Schuett; Beethoven's Sonata, op. 26; Theme and Var.; Schumann's Prapion, op. 2, Nos. 1-3-4-6-7-8; Pfefferkorn's Valse Lyrique, op. 50, No. 1; Endymion (1), Undine (2), EnPassant (3).

SENIOR

DIVISION VII: Collated Studies, Book IV. Study numbers 18 to 37; Collated Pieces, Book III. Piece on page 35 (Schuett); Piece on page 38 (Greig); Piece on page 14 (Rheinberger); Piece on page 8 (Henselt); Piece on page 3 (Moszkowski); Piece on page 26 (Scarlati-Tausig); Mozart, Sonata in A major (Theme and Variations); Beethoven, Andante in F; Mendelssohn, Rondo capriccioso, op. 14; Chopin, Valse in A flat, op. 42; Schumann, Fantasie Stucke, op. 12, No. 1, 2, 3, and 4; Liszt, Gnomenreigen Beethoven, Andante in F; Mendelssohn, Rondo capriccioso, op. 14; Chopin in A flat, op. 42; Schumann, Fantasie Stucke, op. 12, No. 1, 2, 3, and 4; Liszt, Gnomenreigen (Etude de Concert). Weber, Polacca in E, op. 72.

DIVISION VIII: Bach—French Suite No. 3, Allemande, Courant; Anglaise Menuet, Trio, Gigue; No. 5, Allemande, Courant; Gavotte, Bouree, Gigue; No. 6, Allemande, Courant; Gavotte, Polonaise, Menuette, Bouree, Gigue; Bach—English Suite No. 1. Allemande: Bouree 1, Gigue: No. 2, Prelude, Allemande, Bouree I-II. Gigue: No. 3, Prelude; Allemande, Courant; Gavotte, Gigue No. 4, Prelude; No. 5, Prelude; Sarabande, Passepied I-II. Gigue; Chopin—Preludes op. 28, Nos. 1-3-6-11; 12-15; 16-19; 20-22-23; Chopin Etudes op. 10, Nos. 3-4-5-7-10-12 op. 25, Nos. 1-2; op. 25, Nos. 1-2; 3-4; 7-8; Bach—Liszt, Prelude and Fugue in A minor; Beethoven—Sonata in D minor, op. 31, No. 2; Schumann—Fantasie, op. 17 (Second Part); Chopin—Scherzo in B minor, op. 20; Brahms—Rhapsodie in G minor, op. 79, No. 2; Strauss—Tausig, Valse caprice ("Mann lebt nur einmal"); Liszt—Twelfth Rhapsodie Hongroise.

NOTE: The following supplementary lists of pieces are appended as elective substitutions: to be combined, when partially or wholly made, with at least five selections from "Collated Pieces Book III." No credit will be given for any substitutions not included in the following lists, until the credit evaluation is officially approved.

SUPPLEMENTARY LIST

- DIVISION VII:** (A) Sonata Pathetique, op. 13, Beethoven (6); Valse Impromptu, A flat, Liszt (4); Papillons p. 2, Nos. 1, 3, 4, 6, 7, 8, Schumann (6); Polacca in E, op. 72, Weber (6); Caprice Espagnol, op. 37, Moszkowski (5); Andante and Rondo Capriccioso, op. 14, Mendelssohn (6); Fantasie Impromptu, C sharp minor, Chopin (5); Valse Caprice, E flat, Rubinstein (6).
- (B) Barcarolle in G, Rubinstein (3); Suite in E minor, op. 72, Raff (6); Vienna Carnival, op. 26, Schumann (1st part) (4); Nocturne, F sharp, op. 15, No. 2, Chopin (3); Caprice in B flat minor, Mendelssohn (4); Andante in F, Beethoven (5); Musical Moment, C sharp minor, Moszkowski (4); Allegro Appassionata, op. 70, Saint-Saens (6).
- (C) Fugue, op. 5, Rheinberger (5); Gavotte in E, Bach-Saint-Saens (4); Valse Brillante, A flat, Moszkowski (5); Fantasie Stucke, op. 12, Nos. 1, 2, 3, 4, Schumann (7); Sonata in A, op. 2, No. 2, Beethoven (6); Concert Study in D flat, Brassin (5); Scherzo in B minor, op. 20, Chopin (6); Serenade in D minor, Rubinstein (3).
- (D) Mazurka in F (Album Tours), Rubinstein (3); Cantique d'amour, Liszt (5); Traumes Wirren, op. 12, No. 8, Schumann (5); Waltz Caprice in D flat, Wieniawski (6); Sonata in E flat, op. 31, No. 3, Beethoven (9); Nocturne in G, op. 37, No. 2, Chopin (4); Variations Serieuses in D minor, op. 54, Mendelssohn (5); Valse Lyrique, op. 50, No. 1, Otto Pfefferkorn (2).
- (E) Novelette in E major, No. 7, Schumann (4); Sonata in C, op. 2, No. 3, Beethoven (7); Nocturne in F, op. 15, No. 1, Chopin (3); Rondo in E flat, op. 62, Weber (5); Fantasie on themes from "Alceste," Gluck-Saint-Saens (5); Scherzo in E flat minor, op. 4, Brahms (7); Spinning Song from "Der fliegende Hollander," Wagner-Liszt (6); Gavotte in B minor (Saint-Saens), Bach (5).
- (F) Sonata in A flat, op. 26, Beethoven (10); Fantasie in F sharp minor, op. 28, Mendelssohn (4); Berceuse in D flat, op. 57, Chopin (4); Novelette in D, op. 21, No. 5, Schumann (4); Maerchen, op. 162, No. 4, Raff (4); Polonaise in E flat, op. 11, Moszkowski (4); Gnomereigen (Etude de Concert), Liszt (7); Impromptu in B flat, op. 142, No. 3, Schubert (6).

- (G) *La Fileuse*, op. 157, Raff (3); *Sonata in E minor*, op. 90, Beethoven (7); *Scherzo Humoresque*, Tschaikowsky (3); *Nocturne* ("Love's Dream") in A flat, No. 3, Liszt (4); *Valse in E*, op. 23, No. 1, Moszkowski (6); *Capriccio in B minor*, op. 76, No. 2, Brahms (5); *Theme and Variations in F minor*, Haydn (5); *Marche Militaire*, Schubert-Tausig (5); *Caprice in A minor*, op. 33, Mendelssohn (4).
- (H) *Spring Song*, Henselt (4); *Thirty-two variations in C minor*, Beethoven (10); *Scherzo in E minor*, Mendelssohn (3); *Valse in A flat*, op. 42, Chopin (4); *Sonetto del Petrarca*, Liszt (5); *Bridal Procession*, Greig (4); *Barcarolle in A minor*, Rubinstein (5); *Novellette in A*, op. 21, No. 6, Schumann (5).
- (I) *Momento Capriccioso*, Weber (5); *Sonata in E flat*, op. 81, Beethoven (10); *Rhapsodie in B minor*, op. 79, No. 1, Brahms (5); *Barcarolle* ("A Night at Lisbon"), St. Saens (2); *Hungarian March in C minor*, Schubert-Liszt (4); *Bolero in A minor*, op. 19, Chopin (5); *Scherzo from Sonata in F sharp minor*, Schumann (6); *Forest Murmurs* (*Etude de Concert*), Liszt (7).

DIVISION VIII: (A) *Sonata in E flat*, op. 81, Beethoven (9); *Carnival*, op. 9 (20 pieces), Schumann (20); *Rhapsodie in G minor*, op. 79, No. 2, Brahms (4); *Scherzo in B minor*, op. 20, Chopin (6); *Andante Spianato in G*, Chopin (3); *Polonaise in E flat*, op. 22, Chopin (8); *Sonata in F sharp minor*, Schumann (*Introductions, Allegro Vivace*) (7); *Scherzo in E flat minor*, op. 4, Brahms (7); *Ballade in A flat*, op. 47, Chopin (8); *Nocturne in D flat*, op. 27, No. 2, Chopin (4); *Prelude and Fugue in A minor*, Bach-Liszt (9); *Twelfth Rhapsodie Hongroise*, Liszt (7); *Courante in E minor*, Godowsky (5); *Sarabande in C sharp minor*, Godowsky (3).

(C) *Thirty-two variations, C minor*, Beethoven (10); *Fantasie*, op. 17 (Second Part), Schumann (9); *Scherzo in B flat minor*, op. 31, Chopin (8); *Impromptu in F sharp*, op. 36, Chopin (8); *Sonata in B flat minor*, op. 35, Chopin (*Grave, Agitato*) (12); *Pesther Carnival*, Liszt (10).

(D) *Chromatique Fantasie and Fugue in D minor* (Bulow Edition), Bach (10); *Sonata in D minor*, op. 31, No. 2, Beethoven (7); *Papillons*, op. 2 (Twelve Pieces), Schumann (10); *Polonaise Fantasie*, op. 61, Chopin (9); *Berceuse*, op. 57, Chopin (4); *Barcarolle*, op. 60, Chopin (6); "Eclogue," Liszt (2); "At the Spring," Liszt (5); *Spanish Rhapsodie*, Liszt (9).

(E) *Ballade in G minor*, op. 24 (*Theme and Variations*), Grieg (10); *Ave Maria*, Schubert-Liszt (5); *Hark, Hark, the Lark*, Schubert-Liszt (3); *Scherzo in C sharp minor*, op. 39, Chopin (10); *Polonaise in A flat*, op. 53, Chopin (10); *Sonata in C major*, op. 53, Beethoven (15); *Concert Study in F minor*, Liszt (7); *Concert Study in D flat*, Liszt (5).

(F) *Sonata in F minor*, op. 57, Beethoven (15); *Fifth Barcarolle, A minor*, Rubinstein (5); *Valse*, "Man lebt nur einmal," Strauss, Tausig (10); *Scherzo in E major*, op. 54, Chopin (10); "Liebestod" *Finale from "Tristan and Isolde"*, Wagner-Liszt (6); *Invitation to the Dance*, Weber-Tausig (12); *Forest Murmurs, Concert Study*, Liszt (7).

(G) *Sonata in G minor*, op. 22, Schumann (10); *Twenty-five variations and fugue on a theme by Handel-Brahms* (20); *Impromptu in G flat*, op. 51, Chopin (3); *Etude in G flat*, op. 10, No. 5, Chopin. Arranged for the left hand by Leopold Godowsky (6); *Scherzo from Sonta in B minor*, op. 58, Chopin (6); *Concert Paraphrase on Chopin's Valse*, op. 18, Godowsky (10); *Tarantella "Venezia e Napoli"*, Liszt (8).

(H) *Prelude and Fugus in E minor*, op. 35, No. 1, Mendelssohn (10); *Davidsbundler*, op. 6 (18 Pieces), Schumann (20); *Ballads in G minor*, op. 23, Chopin (10); *Capriccio in C minor*, Godowsky (8); *Valse, Idylle, E major*, Godowsky (6); *Concert Study in D flat*, Liszt (5); *Tarantelle in G flat*, op. 27, No. 2, Moszkowski (6).

NORMAL AND THEORETICAL DEPARTMENT

THEORY is a course requiring two recitations weekly during a full year of the regular sessions. The course is the necessary foundation for harmony study and must have been taken by all who wish to begin the study of Harmony proper. The text-books at present in use are Mason and Mathews' "Primer of Music" and Schumann's "Scene from Childhood," Op. 15. Two credits are earned by the completion of each half year's work in this subject.

HARMONY is a course following and based upon a full year's work in theory, and consists of two full years' work involving two recitations each week during the regular session. The first year of the harmony work is based upon Shepard's "Harmony Simplified," while for the second year the text-book is Foote and Spalding's "Modern Harmony." The completion of the work of each term entitles the student to two credits, eight credits being thus attainable through harmony study.

HISTORY OF MUSIC is studied largely through illustrations selected from the compositions of the men who have made important contributions to the development of the art. This invariably proves a fascinating method of investigating the constant enlargement of the realm of tones from the simple and narrow expressions which alone were possible among primitive peoples. The text-book used as a guide in the study is Hamilton's "Outlines of Music History." During the regular session time is found for but one recitation weekly and two credits are given for the completion of a full year's work in the subject.

ANALYSIS AND FORM is an intensely practical subject studied by an examination of the workmanship of the composer. The guide is Hanchett's "The Art of the Musician," and aside from the illustrations in that book the first half of the Beethoven Pianoforte Sonatas are examined, the "People's Edition" (Vol. I) published by Breitkopf and Hartel being preferred, although any good edition of the Sonatas is satisfactory for the purposes of the class. The course in the regular session calls for one recitation a week during one term. Its completion earns one credit for the student.

PEDAGOGY is a course corresponding to the course in Analysis in duration, credit earned and the practical character of the work. Those who are preparing to teach pianoforte playing will need to have the first volume (one-half) of the Beethoven Sonatas, and will study the subject by the aid of lectures, sample lessons and the investigation of special methods of meeting special difficulties.

TEACHER'S CERTIFICATE

Upon the completion of the course in Musical Pedagogy, History of Music, Harmony, Analysis, and the requirements in studies and pieces of Division VII of the Pianoforte Course, a teacher's certificate in Piano Music will be granted.

The candidate for such certificate is required to render satisfactorily at least three of the pieces specified in Division VII before a committee from the Faculty of the Conservatory.



Some Sorority Houses

COURSE IN VIOLIN

GRADE I (ELEMENTARY)

F. Hermann, Violin School, Book I; R. Hoffman, op. 25. The first studies in the first position, H. E. Kayser, op. 20, Book I. Easy pieces by Sift, Dancla, Weiss, a. o.

REMARK—Students of this grade will also receive instruction in ear-training and rudimentary theory.

GRADE II (INTERMEDIATE A.)

F. Hermann, Violin School, Book II. The second and third positions; H. E. Kayser, op. 20, Books II and III. Schradieck, violin technics and scale studies. Sonatinas by Haydn, Mozart, Mendelssohn, a. o.; Concertos Rode, No. 7; Kreutzer, No. 18; Viotti, No. 22; De Beriot, No. I and IX; Pieces selected from the classic and modern violin literature.

GRADE III (INTERMEDIATE B.)

F. Hermann, Violin School, Book II. The higher positions; Sift, scale studies in 3 octaves; J. Dont, Gradus ad Parnassum; Kreutzer, 42 Etudes et Caprices; Sonatas by Haydn, Mozart, Mendelssohn, a. o.; Concertos Rode, No. 7; Kreutzer, No. 18; Viotti, No. 22; De Beriot, No. I and IX; Pieces selected from the classic and modern violin literature.

GRADE IV (ADVANCED)

Rode, Caprices; Flovilla, Studies; Gaviniés, 24 Matinees, Bach, selections from Sonatas for violin alone. Concertos by Spohr, Vieuxtemps, Brush, Mendelssohn and Beethoven. Fantasias, Polonaises and Sundry Pieces by Wieniawski, Leonard, Sarasate and Paganini.

REMARKS.—It is required that all students in grades higher than Grade I enter the orchestra. Ensemble classes will be formed and chamber music recitals will be given at intervals. Advanced students will have opportunity to perfect themselves in Trio and Quartet playing.

TEACHER'S CERTIFICATE

Candidates for a Teacher's Certificate must have successfully absolved Grade III and must be able to render satisfactorily at least 3 pieces or 1 concerto selected from this Grade.

ARTIST'S DIPLOMA

Candidates must have successfully absolved Grade IV.

EXAMINATION.—Same as for Teacher's Certificate. Works to be chosen of the difficulty of Grade IV. The playing without music of the works presented by candidate is obligatory.

Candidates for Teacher's Certificate and for Artist's Diploma must prove that they have passed examinations in harmony as prescribed by first and second year's harmony course.

POST-GRADUATE COURSE

Provides more extensive acquaintance with the literature of the violin. The various styles of virtuosity will be studied. The works of the old masters (David).

Trio and Quartet Literature. The greater Ensemble forms, Quintets, Sextets, Septets, Octets. Famous orchestral Solos and Symphonies, Oratorios, Operas, etc.

A Post-Graduate Certificate will be awarded after the completion of this course.

VIOLA

GRADE I.

Ritter, Method; H. E. Kayser, op. 43.

GRADE II.

Kayser, op. 55; Orchestral parts.

GRADE III.

Hermann, Studies of Fiorillo, Kreutzer, Rode.

GRADE IV.

Kalliwooda, op. 204; Fantasia; Rode, op. 10, Air varie. Opera Solos: Huguenots, Frieschutz, etc.

VIOLONCELLO

GRADE I.

F. A. Kummer, Violoncello School; S. Lee, 12 Etudes Melodiques; S. Lee, 40 Exercises Progressive.

GRADE II.

F. Grutzmacher, Daily Exercises; Dotzner, Second Book of Klinkenburg Collection.

GRADE III.

Dotzner, Third Book of Kl. Coll; Easy pieces and transcriptions by Golbermann. Lee Lindner, DeSwert.

GRADE IV.

Franchomme, 12 Caprices; F. A. Kummer, 8 Grades Etudes. Pieces by Servais, Kummer, Fisher.

DOUBLE BASS

Methods, Franke, Simands; Studies, Wenzelhauser, Simands. Orchestral Studies.

COURSE OF STUDY FOR ORGAN

COURSE A.

STUDIES—Required: "The Organ" Stainer; Schneider, Vol. I. Pedal Studies.

PIECES—Selections by Batiste; Bach's Easy Preludes and Fugues; Accompaniment to Church Service.

COURSE B.

STUDIES—Required: Schneider, Vol. II. The Art of Organ Playing, by Best.

PIECES—Bach's Preludes and Fugues; Selections from Faulkes, Wolstenholme, Hollins, Buck and Bartlett.

COURSE C.

STUDIES—Buck's Pedal Phrasing; Bach's Sonatas.

PIECES—Bach's Preludes and Fugues; Sonatas by Merkel, Rhemberges, Silas and Mendelssohn. Musgrove's Postludes and Fugues.

COURSE D.

STUDIES—Bach's Concertos and Sonatas.

PIECES—Sonatas by Guilmant, Faulkes, Horatio Parker, Symphonies by Wider and Lemare, Concertos by Handel.

SECONDARY SUBJECTS

COURSE A.—Harmony, History, Transposition.

COURSE B.—Harmony, History, Vocal Scale Reading.

COURSE C.—Analysis, Figured Bars, Reading and Extemporization.

COURSE D.—Analysis; Organ Construction.

SCHOOL OF VOICE

Voice culture is one of the special features of the Conservatory, and instruction is given both by private lessons and in limited classes. No pupil will be accepted in this department who has not an ear sufficiently acute to enable her to arrive, by study, at perfect intonation; for not only are we unwilling that any one should pay for vocal instruction without accomplishing gratifying results, but we are unwilling to spend our time in unsatisfactory work. The professors will gladly test all voices when desired, and frankly state the capabilities of each. It may be stated that even a majority of those who have previously evinced no vocal talent may become very pleasing singers after studying with the best instruction, a result, however, which ordinary instruction does not produce in a majority of cases in even the most talented. The excellence of the instruction given here is not a matter of boasting, but of results; and on the show of results alone it is claimed that the Conservatory

offers advantages for vocal study which are not equalled elsewhere outside of the Great European centers.

Careful attention is paid to the proper placing of the voice, correct use of the breath, attack, legato, phrasing, and pronunciation; and much time is given to the teaching of expression and interpretation, and proper appreciation of the best work of the old masters and modern song-writers.

Original exercises for development of breath-control, resonance and relaxation are given in manuscript. Effort is concentrated on the real development of the voice, by such judicious selections as are adapted to individual needs.

For flexibility of voice, trills, arpeggios, cadenzas, and roulades are selected with great care; in this way no time is lost in securing the best results. Songs are selected from the various schools, including English ballads, Spanish bolero, Italian songs—Arias from the works of Handel and Bach through the modern oratorios, cavatinas from Gluck and Mozart and on through the operas of the modern opera composers. Much time is spent on the French school of composers—Thomas, Massenet, Godard, Chaminade, etc., the German Lieder, with Schubert, Schumann, Franz, Lassen, and Brahms; while our American song-writers are not neglected.

All vocal students are required to learn correct pronunciation of Italian, German, and French. Applicants for graduation in voice must have taken as much as one year of study in each of the above-named languages.

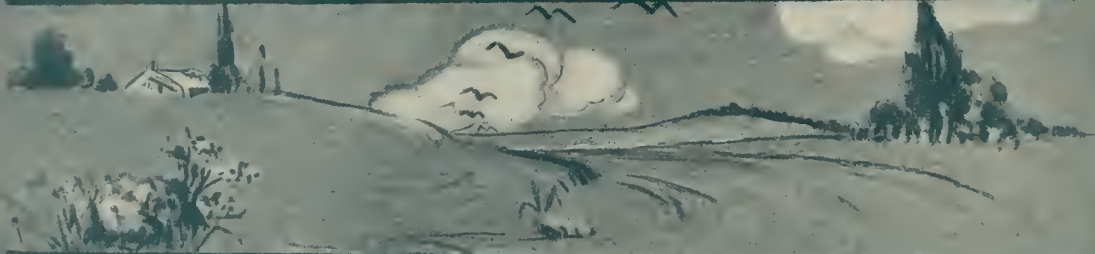
Students take part in frequent song recitals in order to gain confidence; and upon the completion of the work of the Vocal School, public recitals will be given, after which students will be presented with diplomas in Vocal Music.

SECONDARY REQUIREMENTS FOR GRADUATION IN VOICE

- (1) One year each in French, German and Italian.
- (2) One year in Harmony.
- (3) Full course in Acoustics, Solfeggio and Musical History.
- (4) At least three years' study at Brenau or at some other conservatory or school of music of high standing.
- (5) The completion of Division VI, or its equivalent, in the pianoforte department.

CERTIFICATE

Pupils who have made sufficient attainment and sing acceptably in public, but may not be able to satisfy all of the secondary requirements for a diploma, may be awarded a certificate in voice upon the recommendation of instructors.



The Italian Garden

THE ART DEPARTMENT

(Miss Brown)



RENAU claims also a school of Art second to none in the South. For several years the department has been under the supervision of Miss Gertrude G. Brown, who has enjoyed the finest advantages of America and Europe.

The Arts and Crafts work which was begun a year or two ago will be greatly enlarged. New rooms especially adapted to the needs of the various crafts and a full equipment of tools and reference books will be added to the present outfit. Pottery, metal work, wood carving, basketry, stenciling, interior decorations for buildings are each to have special instruction and every convenience for work.

But not in the least will high art be sacrificed to this enlargement of manual training.

On the contrary, it is but an indication of the advance which is to be made in the purely aesthetic arts.

Too much can not be said of the portion of the art building devoted to high art. The main room is divided into two alcoves by movable screens and is well lighted from a northern exposure. In connection with this main hall is another with skylight for exhibition of finished work.

The china room is provided with a large revelation kiln and all necessary accommodations.

The theoretical and historical courses under the director are thorough and comprehensive, including perspective, color, harmony, theory of pictorial composition, design, symbolism and histories of ceramics, furniture, architecture and painting.

The unusually beautiful scenery around Gainesville—the Blue Ridge mountains with their Tallulah Falls and Chattahoochee—affords most excellent materials for the sketch classes.

Attention is called to the thorough work in the literary subjects that is required of all candidates for diploma.

FIRST YEAR—FIRST TERM

Theory of Perspective	1 unit
Principles of Pictorial Composition	1 unit
History of Artists' Lives	1 unit
Contemporary Criticism	1 unit
Cast	8 hrs.
Water-Color Sketching from Nature	2 hrs. 1 unit

5 units

SECOND TERM

Perspective	1 unit
Elements of Design	1 unit
History of Artists' Lives	1 unit
Contemporary Criticism	1 unit
Wash and Pencil Studies	8 hrs.
Water-Color from Nature	2 hrs. 1 unit

5 units

SECOND YEAR—FIRST TERM

Angular Perspective	1 unit
Constructive Drawing	1 unit
History of Architecture	1 unit
Contemporary Criticism	1 unit
Charcoal Studies from Antique	8 hrs.
Life Sketches	2 hrs.
Water-Color Studies	8 hrs.
Oil Sketching	2 hrs. 2 units

SECOND TERM

Advanced Perspective	6 units
Applied Design	1 unit
History of Architecture	1 unit
Contemporary Criticism	1 unit
Charcoal Studies from Antique	5 hrs.
Life Sketching	5 hrs.
Oil Landscape	2 hrs.
Water-Color Studies	8 hrs. 2 units

THIRD YEAR—FIRST TERM

Original Composition	6 units
History of Painting	1 unit
Mythology	1 unit
Contemporary Criticism	1 unit
Charcoal Studies of Life	10 hrs.
Oil Studies, Still Life, etc.	10 hrs. 2 units

SECOND TERM

Original Composition	6 units
History of Painting	1 unit
Symbolism in Art	1 unit
Contemporary Criticism	1 unit
Charcoal Studies of Life	10 hrs.
Oil Studies, Still Life, etc.	10 hrs. 2 units

FOURTH YEAR—FIRST TERM

Color Harmony and Contrast	6 units
History of American Art	1 unit
Original Composition	1 unit
Contemporary Criticism (Elective)	1 unit
Clay Modeling	2 units
Life Work in Charcoal	10 hrs.
Life Work in Oil	10 hrs. 2 units

SECOND TERM

Ceramics	8 units
Development and History of Furniture	1 unit
Original Composition	1 unit
Contemporary Criticism (Elective)	1 unit
Clay Modeling	2 units
Life Work in Charcoal	10 hrs.
Life Work in Oil	10 hrs. 2 units

8 units

THE ART BUILDING

This building has recently been constructed especially for the needs of the department. It contains a large studio for general class work, with all necessary lockers, easels, and a full line of casts. In addition the building contains a splendid exhibition room for completed work, and also a room especially designed for work in china, with kiln, etc.

A second addition suited to the needs of the arts and crafts department has also been completed recently. It is believed that the equipment of this department is the most complete in the South.

SYSTEM OF SELF-GOVERNMENT



SEVERAL years ago we became convinced that it was a mistake to subject a well-matured, conscientious girl to the rigorous rules then in force in our institution. We believed that to deprive her of all opportunity ever to act on her own responsibility had a tendency to dwarf her character and left her to a large degree unfitted for the responsible duties of the near future which she must meet, oftentimes unsupported and alone. At the same time, we were painfully alive to the fact that there are many girls who, from immaturity, defect of early training, or inherent depravity, are unfitted for the high prerogative of self-government. We recognized the fact that this latter class of girls must be guarded at every point, while it seemed unnecessary and even absurd that a mature, conscientious, true young woman should be circumscribed in her conduct by a vast number of regulations which defined in detail her duties from morning to night.

After much thought and consideration, it was decided to depart from the time-honored and much-abused pedagogical principle which demands that every pupil be treated alike. It was decided to discriminate between those students who seemed to be capable of self-government and those who were not. The latter should be continued under the old rules, while the former should be freed from those restrictions which interfered most seriously with their liberty of action and bound only by those which are necessary for the order of every community.

This plan was carried into effect in 1898. An Honor Board was selected by the students, consisting of twelve of their number, who should co-operate with the Faculty in making out an "Honor" roll.

The details of this self-governed system have been modified as experience revealed the necessity. At present there are two governing bodies in the College community—the Faculty and the Honor Board—the latter consisting of twelve members elected by vote of the entire College community.

The Honor Board takes the initiative in all matters of discipline, and it is only in matters with which the Board does not feel itself competent to deal, that the Faculty is called upon for direct instruction. All the actions of the Board are necessarily reviewed by the Faculty, and the judgment of the Board affirmed or reversed, as seems wise and just.

The system of government is a self-governing one in two distinct senses: 1st. The executive, judicial, and even legislative functions are, to a considerable extent, vested in a body of students elected by popular vote. 2d. Each student, as an individual, upon the fulfillment of certain conditions, is relieved of most arbitrary restrictions which interfere with her liberty of conduct.

Many years of actual trial have demonstrated the success of the system, and the management points with pride to the fact that many other colleges for girls have followed the example of Brenau, and abandoning the old system, have adopted, in whole or in part, the system inaugurated here in 1898.

The system has two distinct advantages, which have been illustrated here: 1st. It rewards the faithfulness of the careful, conscientious student by giving



Section of Library

her privileges, which in turn develop her capacity for independent action. 2d. A powerful and usually effective stimulus is given the careless, negligent girl, impelling her to use every effort to prove herself worthy of receiving the same position and privileges attained by her classmates and companions.

THE STUDENT COUNCIL

The rapid growth of the College in recent years has rendered necessary several modifications in the form of government. Since all of the students do not now live together in the same dormitory, one Honor Board can not satisfactorily exercise supervision over the entire student body. To do this would involve too large a board or render the duties of the individual members too onerous. Hence, it has been found wise to elect an Honorary Board, varying in number of members, to represent each dormitory and chapter house. These several boards act independently and report their action to a Faculty Committee on Discipline.

All the members of all the Honor Boards constitute the "Student Council." Election to membership upon an Honor Board entitles a student to membership in the Council during the remainder of her college life, unless she should be removed for cause, either by the Council or by the Faculty.

The student Council is the most important student organization. Its function is largely legislative and advisory, and all recommendations by the Council are treated very seriously and given great weight by the Faculty. It is a matter of pride that the action of the Council in the past has been conservative and wise, and it is believed by the Faculty that, through the Council, they may get an insight into the real attitude of the best class of students, and at the same time secure the co-operation of the students for the general good in a way and to an extent that would otherwise be impossible.

CONDITIONS OF ELIGIBILITY

1. In the College there are two classes of students, namely: Self-governed and Privileged.

2. All regular Freshmen and regular Sophomores are self-governed; all regular College Juniors, all Conservatory Juniors who are eighteen years old and all Seniors are privileged. Students who are not regular but who are sixteen years of age or over may be elected to membership on the self-governed list at the end of each nine weeks by the Honor Board and Discipline Committee. Students who are not regular students but are eighteen years of age may be elected to the privileged list by the faculty.

3. Self-governed and privileged students may leave the College after 3:00 p. m., not to be out later than 6:00 in the evening, must not pass the city limits nor go in the public section unless on business. When leaving the College they are required to register in a book provided in each house for this purpose and likewise when returning.

4. Members of the privileged list may receive gentlemen in the parlors of the College on Friday evenings, always under the chaperonage of a member of the faculty.

5. Students who are not on these lists are restricted to the Campus except by the express permission of the head of the house. They may go walking under the chaperonage of a member of the privileged list.

6. No student is allowed to leave the city for any purpose without a written permission from the parent or guardian, except on annual excursions which are chaperoned by members of the faculty.

7. No student is placed on any of these lists nor becomes a member of any class organization until she presents a certificate from the Dean showing that she has been classified.

THE STUDENT UNION



On College Grounds

This organization is composed of the entire student body and meets weekly for the purpose of considering the various matters of common interest and discussing plans for the common good.

The students elect their own officers and make their own plans, assisted by such advice as they may seek from members of the Faculty.

During the spring of 1910 the students organized themselves into a "Five Hundred Club" for the specific purpose of increasing the number of students to 500 in 1911-1912. This object has been attained and recently an 800 club has been formed.

GENERAL INFORMATION



EXCEPT from points lying to the north on the line of the Southern Railway, and points along the lines of the Gainesville Midland and the Georgia R., all students must come to Gainesville through Atlanta, fifty miles distant, and justly called the "Gateway of the South." Close connections are made by the Southern with the various lines centering in Atlanta from all directions. There are seven trains daily from Atlanta to Gainesville. When it is particularly desired, an officer of the College may be sent to Atlanta to meet young students who are traveling alone and from long distances. In such cases, notice should be given by telegram of the departure of the student from her home and the probable hour of her arrival in Atlanta.

A short ride of one hour and a half brings the student to

GAINESVILLE—QUEEN CITY OF THE MOUNTAINS

Gainesville is a city of some ten thousand inhabitants, located on what is known as the Piedmont escarpment, in a region noted for its mineral springs, health and pleasure resorts, and beautiful scenery. Within easy walking distance of the College are to be found two noted springs, and a short drive brings one to the long famous Oconee White Sulphur Springs.

Fourteen miles to the north lies Wauka Mountain, one of the spurs of the Blue Ridge, which chain of mountains extends in panoramic array at an average distance of twenty-five miles entirely around the northern horizon. An electric railway has been built from Gainesville to the Chattahoochee, a beautiful mountain stream, where an immense dam, fifty feet high, has been constructed by the electric company. The waters of the Chattahoochee have thus been backed up for a distance of eight or ten miles, forming a beautiful lake, called Lake Warner, in honor of General A. J. Warner, the first president of the company.

AS A PLACE OF RESIDENCE

Gainesville is unsurpassed by any city in the South. First of all, its healthfulness makes it a most desirable home city. For seventy-five years it has been the Mecca for thousands of health seekers who come to enjoy its invigorating atmosphere and pure, sparkling water.

Experts from the United States Government have pronounced Gainesville and vicinity to be unsurpassed from the standpoint of health. The elevation is 1,254 feet; the mean annual temperature is 59.9 degrees; and the average number of rainy days in a year is only ninety.

The material advantages of Gainesville are increasing at a remarkable rate. The electric road, which now passes the College gates, extends in three different directions along the chief thoroughfares, bringing all parts of the city within close touch by means of convenient schedules.

The city has recently built one of the most beautiful and modern public schools in the South, streets are being paved, a splendid system of sewerage



The Oriental Parlor

has been completed, and the ladies of the city are making a beautiful park in the center of the town.

The sidewalks are being beautifully paved; the United States Government has just completed the erection of a handsome public building, and the evidences of growth and progress are to be seen on every hand.

The social and religious advantages of Gainesville are of the best. The Methodist, Baptist and Presbyterian denominations have just completed new and beautiful houses of worship; the Episcopal Church also has a strong membership, and will build a new church near the College in the near future; and the Brenau girls are warmly welcomed to the services of all denominations. There is also a Catholic Chapel in the city in which services are held once a month.

THE COLLEGE CAMPUS

is one of the most beautiful spots in Georgia. A large grove of shady oaks, under which is spread out a beautiful green lawn of Kentucky blue grass; at the front a hedge of Amoor River privet; at the rear a long line—some six hundred feet—of stately buildings, varied in architectural style and finish—and yet, a harmonious whole, pleasing to the artistic sense—this is Brenau as seen from the outside.

As one enters the grounds, he becomes aware of the music of a fountain playing in the midst of the trees, bright beds of flowers here and there delight the eye, and the odor of rose and jessamine brings to mind some far-off scene which each one knows so well. Year by year the campus is growing in beauty, and it is the purpose of the management to make of it the most beautiful spot in Georgia.

THE CROW'S NEST

One of the most attractive features on the campus is a commodious "Crow's Nest" built high among the branches of a stately oak. This is a gift of the Class of 1905 to their successors. It forms a dignified and cool retreat whither the stately Seniors may withdraw from the noisy throng upon the campus. It is the exclusive property of the graduating class, and may not be invaded by lower classmen.

BRENAU PARK

The main College buildings are situated on the beautiful campus, which occupies practically an entire city block, and is located only three blocks from the public square of the city. Just in the rear of the College, and lying entirely within the city limits, is a beautiful tract of land, covered with a thick forest growth.

This tract of land, with certain additions which have been made to it, embraces approximately one hundred acres. It abounds in mineral springs, some six or eight in number, wooded glens, hills and valleys, shrubs and wild flowers of every description.

The original forest character has been preserved as far as possible, but walks and drives, rustic bridges, summer houses, and pavilions have been constructed, and a beautiful private park is now provided for the exclusive use of the students of Brenau. It is possible for a student in two minutes' walk to pass from a modern city street which surrounds the College into the depths of a forest which can not be surpassed in natural beauty in the State.

LAKE LANIER

Situated in Brenau Park is Lake Lanier, which has been named in honor of the South's distinguished poet. This lake is several acres in extent, dotted with islands, and a large number of fish have been placed in it by the Government. Several rowboats will be placed on the lake, and the students, under careful supervision, will be given an opportunity to learn this delightful form of exercises.

THE LANIER FOUNTAIN

At the head of the lake, and one of its sources of supply, is the Lanier Fountain. This is constructed in rustic fashion in the form of a grotto, to which the water from a spring is conducted by means of concealed pipes. It is here that the annual outdoor exercises in memory of Lanier are held by the students, and it is the hope of the students that they may be able very soon to reconstruct the grotto out of granite, in which shall be imbedded bronze tablets containing the "Song of the Chattahoochee," in which Lanier has so beautifully described this region through which the Chattahoochee flows as it passes

"Out of the hills of Habersham
Down thro' the valleys of Hall."

THE COUNTRY CLUB

Located in Brenau Park, about a quarter of a mile from the College on the shore of Lake Lanier, is the Country Club House, a rustic building open to all students and affording a delightful objective point for an afternoon stroll and a picnic luncheon. Here occasionally afternoon tea will be served by some lady of the faculty and many social pleasures will be enjoyed.

THE FARM

Recently a small farm of about twenty acres has been added to the attractive features of Brenau. This is provided mainly to afford pasturage for a splendid herd of Jersey cows which furnish all the milk and the larger part of the butter consumed by the College. But, being within a half mile of the campus and possessing several splendid views of the mountains, it also furnishes a delightful objective point for an afternoon or early morning walk, as well as excellent links for a golf club, which is among the projects talked of by the Athletic Association.

THE MUSICAL EQUIPMENT

Without boasting it may be said that the musical equipment of Brenau can not be excelled. It has been the practice of the management for 15 years to exchange old pianos for new ones as soon as the equipment becomes in any way defective. Several years ago all the old pianos were sold and fifty new Stieff pianos were purchased.

Recently the old pianos which have been used at Shorter College, and which belonged to President Simmons, together with several old pianos at Brenau, were exchanged for new Stieff pianos.

The complete equipment consists of seventy-four Stieff uprights and a dozen Knabe, Kranich and Bach, Everett and Steinway Grands. These pianos are all in first-class repair and are kept in first-class condition throughout the year.

THE BUILDINGS

Of the buildings which adorn the campus, the most imposing is the Auditorium, which contains the handsome concert hall, music studios and practice rooms. This is in all probability the largest and handsomest building devoted entirely to the uses of a conservatory in the South.

THE CONCERT HALL

This remarkable and now famous hall must be seen to be appreciated. It should be visited in the early morning when the first slanting beams from the rising sun, filtering through the delicately stained windows, light up the farthest corners of the ceiling and reveal in subdued glory the dancing Cupids as they wreath their rosy garlands amid the clouds which deck the roomy vault.

The delicate blending of colors is perhaps the most remarkable thing about this remarkable room. The figures are not always perfect, nor are the lines even always true, but one loses sight of these minor defects, which at worst are offensive only to the trained art critic, and one surrenders willingly to a sense of peace and satisfaction afforded by this harmony of color.

The hall has a capacity of over twelve hundred, and is seated throughout with opera chairs. It is built upon the most approved opera-house plans, with gallery, parquet, dress circle, boxes, and orchestra. The stage is about fifty feet wide and thirty-five feet in depth, and offers opportunity for the most elaborate productions of which the various departments are capable.

The hall is lighted by more than two hundred incandescent electric lights, and, on concert occasions, presents a most brilliant and pleasing scene.

YONAH HALL

is the largest and handsomest of the several dormitories in which the Brenau girl makes her home. This hall contains, besides many bed-rooms, the commodious dining-room, the elegant parlors, the Recreation Hall. This last is a favorite resort of the Brenau girl when off regular duty. Here she may lounge about, look at the pictures of the classes which have graduated and which adorn the walls, and here she may—promenade. This is her special delight in the evening when she is all dressed for six o'clock dinner. She selects her partner and marches round and round the circumference of the large hall, waiting for the dinner bell. On these daily occasions, Recreation Hall presents a brilliant array of beauty—of frills and furbelows—for the Brenau girl always dresses for dinner in the evening, not extravagantly, but neatly.

Recreation Hall has an arcade, extending through the second floor, reached by a handsome marble stairway, beautifully carpeted with handsome Brussels carpet, and supported by four massive columns. The ceiling of Recreation Hall is paneled in Georgia pine, natural finish, and the floor is of Georgia Marble tiling. It forms the connecting link between the parlors and the dining room, and when all are thrown together, the accommodating capacity at receptions and other social functions is some five hundred guests.



A Section of the Museum

THE POSTOFFICE

The Postoffice is modern and complete in every detail, containing about a hundred boxes with combination locks, delivery windows, etc., and is finished in quartered oak. It is located in the basement of the Auditorium Building.

WILKES HALL

This dormitory contains accommodations for about sixty students. It includes the original building erected during the administration of Dr. Wilkes, but it has been greatly enlarged and improved.

NORTH HALL

This dormitory contains accommodations for about sixty students and a dining-room, reception rooms, etc., and is fitted with all modern conveniences.

The building is connected by a covered passage with Wilkes Hall, which in turn connects with other dormitories and the College and Conservatory buildings.

THE BAILEY BUILDING

which was erected many years ago, has been remodeled, receiving in the process an entirely new front, which is a continuation of the Auditorium Building. Here are to be found all of the recitation rooms, laboratories, the executive office, etc. Connected with and forming a part of the front of this building is the handsome

LIBRARY BUILDING

This is, architecturally considered, one of the most attractive buildings on the campus. It is classic in design and is built of red brick and gray sandstone. The large library room—book room and reading room—occupies the first floor. One of the striking features of this room is the beautiful stained-glass windows, which have been presented by different clubs and classes. The Class of '03 have placed a window containing a portrait of Edgar Allan Poe, the first time that Poe has thus been honored by a Southern college other than his Alma Mater.

The handsome bookcases, finished in white enamel—the marble-topped reading tables, the handsome oak and leather chairs, and, best of all, the well-selected books and magazines, make the Library a favorite resort during the year. The library contains more than seven thousand bound volumes.

THE GEIGER MEMORIAL

Recently a very convenient and attractive building, devoted exclusively to music studios and practice rooms, has been erected in memory of Dr. August Geiger, for many years a member of the faculty of Brenau Conservatory.

This building was erected largely through the efforts of the Geiger Memorial Association composed of members of the faculty and under the leadership of Miss Florence M. Overton, a former colleague of Dr. Geiger. The association also acknowledges the assistance of the Board of Trustees of the College, through the efforts of the president of the board, Col. H. H. Dean.

The building is located in the rear of and adjoining the Auditorium and it faces the beautiful Italian Garden which has recently been constructed, and

which is now surrounded by the Geiger Memorial, the Art Building, Overton Hall, Beta Sigma Omicron Club House, Domestic Science Hall, and the Zeta Tau Alpha Club House, all forming a very attractive quadrangle.

LIGHTING, HEATING, ETC.

All of the buildings of Brenau are lighted by electricity, heated by steam, supplied with a splendid system of water, hot and cold. An excellent system of sewerage has been put in, at an expense of nearly \$2,000.

OUTINGS

Believing that a certain amount of recreation and pleasure is helpful in the life of every individual, it is the policy of Brenau to give to its pupils several excursions into the mountains of Northeast Georgia during the College course. No section of our country is more beautiful than that lying within a radius of fifty miles around Gainesville. In the fall of each year the Senior Class makes a trip to Dahlonega, where are to be seen the gold fields of Georgia. Here are some of the largest mills in the world for the mining of the precious metal. The scenery is unsurpassed anywhere. The object of the trip primarily is the practical study of Geology; illustrations of Geological terms are seen on every hand, and much practical knowledge is gained by the trip.

In the spring a car is chartered and the entire College goes to Tallulah Falls. Nowhere in America is there scenery more beautiful than here. Situated more than two thousand feet above sea level, it has been rightly called the "Switzerland of America." As one stands upon the far-famed "Devil's Pul-pit" and looks into the mighty chasm, hundreds of feet below, hears the cannonading of the Hurricane Tempesta, and Ladore Falls, he is overcome with the grandeur and beauty of his surroundings. A trip to Tallulah is quite as interesting as a trip to Niagara; the Georgia falls and scenery only need the advertisement that has been given Niagara to make the spot the Mecca to which thousands of Americans will flock.

Wauka Mountain, fifteen miles from Gainesville, is another point of beauty and interest. Lifting its head four thousand feet above sea level, Wauka seems to keep guard over the surrounding country for miles around. The scenery from its summit is beautiful and picturesque. Many Americans do not realize that here in their own North Georgia are views unsurpassed for beauty anywhere in the world. We endeavor to teach our girls to appreciate the beauties of our own country by these excursions into the mountains.

In the spring, about the first of May, the most beautiful season at which to visit our National capital, a party is formed to visit Washington. The trip is made by rail to Norfolk, thence by steamer to Washington. The girls who go on this trip have an opportunity of seeing Washington under the most favorable circumstances and at the least possible cost.

Students who express a wish to go and who have on hand the necessary funds will be permitted to make these excursions by the College without requiring further permission from home.

THE GYMNASIUM

Each student is required to take physical exercise at least two periods a week. This work is done under the direction of a thoroughly trained instructor.

A thorough physical examination is given each student and the kind and amount of exercises required is prescribed by the instructor.

Excuses from work in the gymnasium may be given only by the college physician or the gymnasium instructor.

A new building is being planned and it is hoped that it will be ready for use next September. It will contain all modern conveniences.

LABORATORIES

The Laboratories belonging to the Departments of Chemistry, Physics, Biology, Bacteriology, and Domestic Science, are equipped with apparatus for individual work. The College has a very serviceable telescope, the gift of the Class of 1899, which is located in the observatory on the roof of the Auditorium Building.

THE MUSEUM

The College owns a valuable collection of curios and objects of historical and artistic interest gathered from all lands. There is also a valuable collection of minerals and other geological specimens.

COSTUME DEPARTMENT

A valuable and extensive collection of costumes, wigs, and accessories of every kind and representative of every period of history affords opportunity for study of these different periods. These costumes are also used by the dramatic department in the presentation of several interesting and instructive plays during the year.

THE INFIRMARY

The Infirmary is located near the northeastern corner of the Campus and is a light and cheerful building. It is in charge of an experienced nurse.

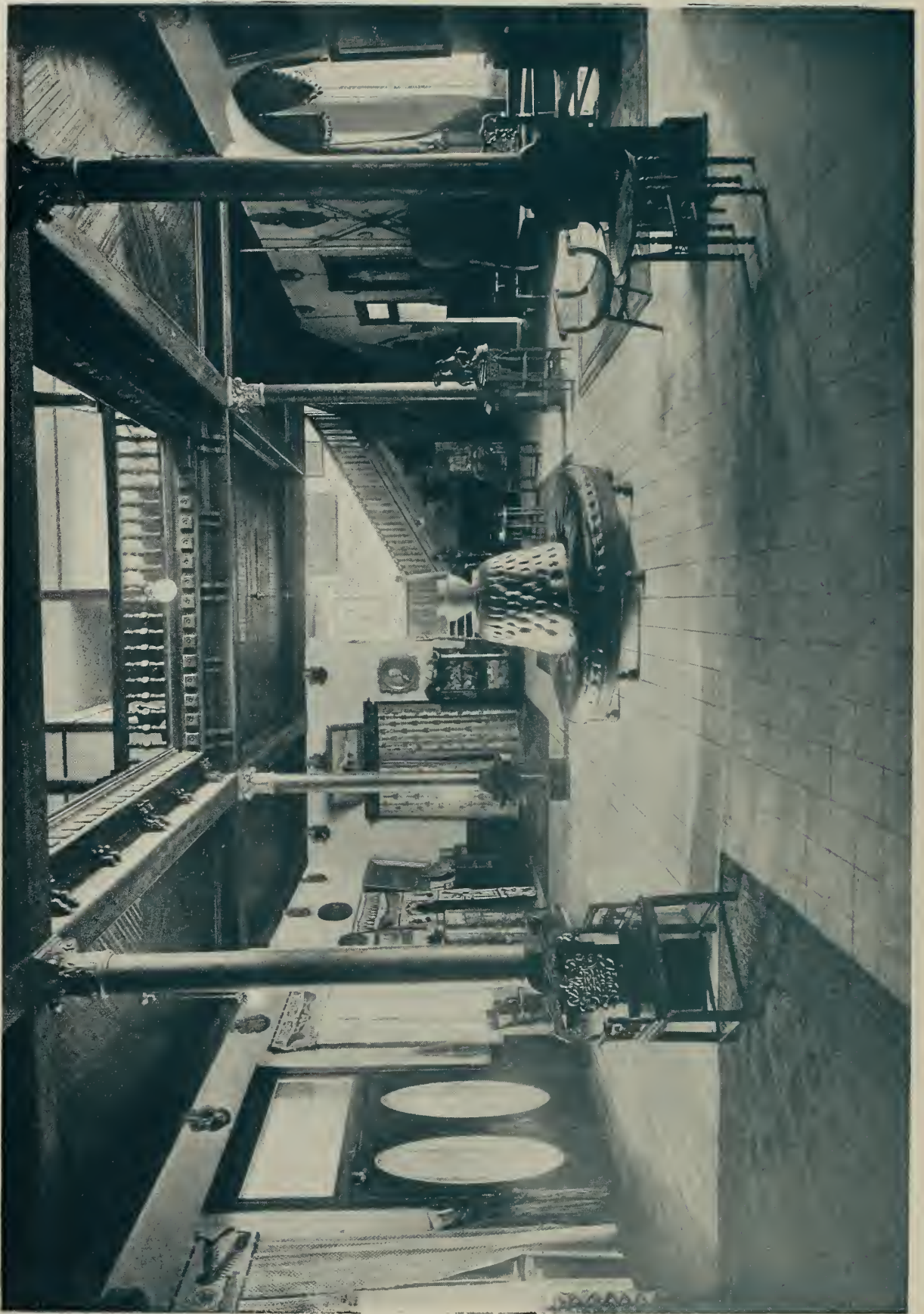
STUDENT ORGANIZATIONS

The students maintain a number of organizations representative of various activities. The Athletic Association with its various branches is maintained. The Brenau Literary Society includes all students of the College. The Cushman Club is a society of Oratory Students. The Orpheus Club is a musical organization. The Phi Beta Sigma sorority is an organization of Junior and Senior students chosen annually by the College faculty for distinction in scholarship.

THE BRENAU COLONY

An organization composed of some forty or fifty former students of Brenau now resident in Atlanta, Ga., is known as the "Brenau Colony." The object of the organization is to further the interests of "Alma Mater" and also to take some part in all movements among women for social and civic betterment.

This organization meets monthly at the University Club on Peachtree Street, and the occasions are very pleasant, socially, and profitable otherwise.



The Recreation Hall

All former Brenau students who reside in or near Atlanta are invited to communicate with Miss Mary Lucy Turner, the president, concerning the conditions of membership.

Interest in the plans of this Colony on the part of Brenau students residing in other large cities has been expressed and it seems probable that a number of Brenau Colonies will be organized in the near future.

STUDENT PUBLICATIONS

The following publications are issued by the student body: .Bubbles, the annual, a record of the chief events of the college year, now in its thirteenth year; the Brenau Journal, the monthly literary magazine; The Alchemist, a weekly newspaper, will be published again next year.

COLLEGE PUBLICATIONS

Four bulletins are published at regular intervals each year. These include the college catalogue, the combined catalogue of college and conservatory, announcement of the summer school, and announcement of the spring term.

Other bulletins are issued irregularly as occasion demands.

RELIGIOUS LIFE

Religious exercises are held daily at noon in the Chapel, and all students are required to be present. Voluntary religious meetings are held Sunday evening and at other times under the auspices of the Young Woman's Christian Association of the College, which also conducts courses of Bible and mission study and co-operates with local organizations in charity work. No proselytism of any sort is permitted, but the ministers of all denominations are invited from time to time to address the students.

SOCIAL LIFE

Brenau is not a society school in the sense that social interests predominate, but the social life of the students is a matter which the faculty considers of great importance and for which ample provision and careful regulations are provided. The several Greek letter sororities, the class organizations, state clubs, Y. W. C. A., and other organizations of a voluntary nature are active in promoting the spirit of comradeship among the students. Occasional social entertainments are encouraged. In these members of the faculty take part and several times each year the members of the Junior and Senior classes entertain young men who are approved by the faculty. Privileged students are also permitted to receive callers on Friday evenings, under chaperonage of a member of the faculty.

SORORITIES

The following Greek letter sororities have chapters here: Phi Beta, Delta Delta Delta, Zeta Tau Alpha, Alpha Delta Phi, Alpha Chi Omega, Mu Phi Epsilon, Phi Mu, Alpha Delta Gamma.

The attitude of the college toward the sororities is entirely friendly, and the sororities have been helpful in discipline and in raising the standard of scholarship.

The relations between sorority and non-sorority students are cordial and friendly. The sorority as it exists at Brenau is merely a band of fifteen to

twenty girls who live together in a small cottage or chapter house and who take more than ordinary interest in the welfare each of the other. If one fails in her work, her associates are ready to assist her in making it up; if one becomes lax in observance of rules, her associates remind her of her duty; if one is in trouble of any sort, her associates feel under obligation to comfort her and render every assistance possible.

This special obligation to be concerned about the welfare of others does not narrow the sympathies of the members of a sorority to the other members, but, on the contrary, the tendency is to enlarge the sympathies of the individual. And it is notably true that in the Y. W. C. A., the Students Union, and other organizations which embrace more or less the entire student body in their membership, many of the leading spirits are also members of sororities.

By no means all of the students are members of the sororities. Perhaps fifty per cent. are not members, but it is possible for any group of students who desire to do so to form a local sorority, and members of the faculty are ready to assist in the organization. Ultimately such a local organization becomes affiliated with some national sorority.

Under the rules of the Pan-Hellenic organization, no student can become a member of a sorority until she has been in residence at least a year.

THE BRENAU LOAN FUND

The Fund is established for the benefit of ambitious and talented students, who may not be otherwise able to meet their college expenses.

Our task is to help those who will and can, in a measure, help themselves. Except in very rare cases no single student will be advanced from this fund more than one-half the expense of board and tuition for each year of college residence.

Those who desire to apply for help from this fund should fill out the following form and return:

President of Brenau:

I hereby apply for a loan of.....
to assist me in spending the next year in Brenau. I find that the expense for the course which I desire to take will amount to about \$.....
and I can arrange to pay the balance, above the loan asked, in cash during the year. I expect to be able to pay the loan (when).....

Signed.....

Name

P. O. Address

Parent or Guardian

Name of last teacher

Have you completed High School?

What course do you wish to pursue?

Name three references to whom we may write concerning you.....

State the reasons which prompt you to seek this loan.....

FELLOWSHIPS

Five fellowships are usually awarded each year to advanced students. These positions, as a rule, are awarded only to graduate students of Brenau. The compensation allotted is enough to cover the cost of board. The holders of fellowships are charged with the performance of various minor duties in connection with the College organization.

Application for these positions must be made on a regular form provided by the College.

SCHOLARSHIPS

The College Scholarships, twelve in number, are offered upon competitive examination to members of the incoming Freshman Class. Their value is one hundred and fifty dollars each.

The examinations are held by approved high schools, and the privilege of holding these examinations is given upon application, accompanied by evidence of the accredited standing of the high school.

The Faculty Scholarship, of the value of one hundred and fifty dollars is offered by the College faculty to a student to be selected by a faculty committee upon the basis of scholastic and personal standing.

The faculty scholar selected for 1913-14 is Miss Mary Wood, of Lumpkin, Ga.

STUDENT ASSISTANTS

For the purpose of assisting ambitious students, and at the same time perfecting the college organization, a number of positions requiring service of one or more hours daily have been created.

These positions are usually held by girls who are prominent in all student activities and who have the highest respect of the student body. This is partly due to the fact that a girl who is willing to work her way is usually a girl of more than ordinary ability.

As in the case of applicants for help from the loan fund, so must applicants for position as student assistant be able to provide funds for a part, usually at least a half, of the college expenses. On the other hand, those who are fully able to meet their expenses otherwise should not apply for these positions. The remuneration is based upon the amount of time required, estimated at twenty cents per hour. For two hours daily for the scholastic year the remuneration is usually \$80.00.

The positions are as follows: Eight monitors at \$80.00 each, and one head monitor at \$150; three assistant librarians at \$80.00 each; one postmistress, \$80.00; one head bookstore clerk \$150, and two assistants at \$80.00 each; two office assistants to the Dean, two office assistants to the Secretary, two office assistants to the Bursar, one office assistant to the matron, one office assistant to the nurse, \$80.00 each; three multigraph operators for the office and for the Alchemist Weekly Journal, \$80.00 each; one manager of the Y. W. C. A. tea room, \$150.

Applicants for the positions are required to fill out the following form:

I hereby apply for a position as student assistant for the school year beginning..... and promise, if appointed, to discharge all duties of the position to the best of my ability and by precept and example to maintain and enforce all regulations of the college community.



Yonah Dining Hall

Name Age
P. O. Address
Parent or Guardian
Address of last teacher
Have you completed High School?
What course will you pursue here?
How many hours can you give to this service?
Name in order of preference positions desired
State the reasons which prompt you to seek this position

EXPENSES

Unless definitely stipulated otherwise, all students are entered for the full scholastic year of thirty-six weeks. In no case will a pupil be received for less than a half year, and the charge for the half year will be sixty per cent. of the published rate for the scholastic year.

DEDUCTIONS

The engagements of the college with teachers, and other arrangements for the accommodation of students, are made in advance for a year. No deductions, therefore, will be made by reason of withdrawal, whether voluntary or enforced, except in cases of serious illness when the college physician recommends the withdrawal on account of the health of the student. In such cases the loss will be shared equally by the college and the patron.

RATES OF TUITION

Literary Tuition, A.B. course.....	\$80.00
Literary Tuition, each 3 hour course.....	30.00
Literary Tuition, each 1 or 2 hour course.....	20.00
Piano, Pfefferkorn, Hanchett	100.00
Piano, Sinnette, Michaelis, Havens.....	80.00
Piano, Mrs. Michaelis, Miss Patterson.....	60.00
Piano, Assistants	50.00
Voice, Mrs. Simmons	100.00
Voice, Mr. Zoller, Miss Howe	80.00
Voice, Assistants	50.00
Pipe Organ	100.00
Pipe Organ, Assistants	50.00
Violin, Viola, Violoncello, etc.	80.00
Oratory, class and private lessons	\$50.00 to 80.00
Oratory, class lessons, each hour per week.....	10.00
Physical Culture, special classes of twelve.....	20.00
Physical Culture, individual lessons.....	40.00
Theory and History of Art, each course.....	10.00
Theoretical Courses in Music, each course.....	20.00
Domestic Science (Cooking), each course.....	40.00
Domestic Art (Sewing), each course.....	30.00
Use of Piano, one hour daily.....	6.00
Use of Pipe Organ, one hour daily.....	30.00

Incidental Fees	12.00
Medical and Infirmary Fees	10.00
Laboratory Fee	5.00

RATES OF BOARD

The rate of board is one hundred and sixty dollars. There are three dining-rooms, all served from the same kitchen. A charge of \$1.00 per day will be made for students or teachers who remain through the Christmas or summer vacations.

THE COST OF ROOMS

This varies according to the location and conveniences furnished and the number of pupils who occupy the room. Large rooms accommodating four occupants, and small rooms for two occupants cost \$30.00 to \$40.00 for each person per year. Other large rooms for two are provided at from \$50.00 to \$70.00 for each person.

Rooms en suite with private bath, hot and cold water, are provided at rate of \$90.00 to \$100.00, each person.

Rooms in the chapter houses cost \$60.00 each person. The assignment of rooms in the houses is left with the governing body of the Sorority in each house.

Arrangements such as changing room for three to room for two or room for two into a room for one may be made, but in such cases the charge for the unused space will be prorated among the occupants of the room so changed.

SPECIAL RATES

Board, room selected by the College, regular literary course selected by the College and necessary fees for the scholastic year payable upon entrance, \$250.00.

The above and one extra, either Music, Art, Oratory, or Domestic Science, courses and teacher to be selected by the College, \$300.00.

Board and room in model home, literary tuition and one course in Domestic Science, \$250.00.

The number of students who will be accepted at these special rates is limited, and the College reserves the right to discontinue the rate when this limit is reached. The regular five per cent. discount is not deducted from these special rates.

Attention is called to the fact that under this rate rooms and teachers will be selected by the College, and the special rate is made because of the liberty to adjust these matters to suit the convenience of the College. The interests of the pupils are also consulted, of course, and there are no rooms which are not perfectly comfortable, nor any teachers who are not entirely competent.

TERMS OF PAYMENT

Sixty per cent. of the account for the entire year is due upon entrance in September, and the balance January 6th, following.

If the exact amount can not be determined before entrance, a payment of one hundred dollars will be accepted, and statement for balance will be rendered and become due as soon as registration is complete. If not paid within ten days sight draft will be drawn.

The matriculation card will not be issued until payment of at least one hundred dollars is made. Check for this amount, made payable to Brenau College, should be presented by the student in person when she arrives at the College.

Students who enter January 6th for the Spring term, will pay 60 per cent. of the list price.

DISCOUNTS

A discount of five per cent. will be made upon the rates above quoted if the entire account for the year is paid upon entrance. This discount will positively not be allowed unless the payment is made as indicated. The accounts of students who have received scholarships and of students who are on the loan fund or who receive compensation as student assistants are not subject to the above discount.

RESERVATION OF ROOMS

A payment of \$5.00 is required in order to secure reservation of a room. This is not an extra charge, but is merely an advance payment, which is credited on account. This amount will not be refunded under any circumstances.

In reserving room be sure to indicate how many roommates and what priced room is desired. The cheapest rooms are perfectly comfortable.

FEES

The Medical Fee is required of all students who board in the College. This fee covers the cost of medical attention and the care of a nurse, together with such other attention as may be required, except in cases of protracted and dangerous illness, when a special nurse will be secured at the expense of the student, and if necessary a consulting physician may be engaged, also at the expense of the student.

The Medical Fee does not include the cost of drugs, except ordinary household remedies which are kept in the Infirmary.

The Incidental Fee. This fee is required of all students—both boarding and day. It includes Library, Lecture Course, Physical Examination and general class in Physical Culture, and subscription to the College Journal.

CONCERNING REDUCTIONS, CHANGES, ETC.

No reduction made for pupils who enter within one month after the session opens.

Scholarships and fellowships are good for one year only unless a longer term is specified in the appointment.

After rooms have been selected or assigned no reduction in charge will be made by reason of change in location of room.

Daughters of active ministers (any denomination) who depend solely upon the ministry for support are charged no tuition in the Literary Department, if boarding in the College.

No reduction will be made by reason of a change in the course, made during the term, and full charge will be made for said course to the end of the term. Changes in courses are permitted only after examinations at the end of each term, except by special permission and for urgent reasons.

Claims for reduction on account of individual lessons missed by reason of a fault of the teacher must be filed in the office immediately, otherwise the claim will not be recognized.



The Italian Parlor
(Venetian Fresco by Miss Ross)

MUSIC LESSONS

The usual plan of two private lessons each week is followed. In the case of pupils of Mr. Pfefferkorn and Mrs. Simmons some lessons are given privately, some in class and some by assistants. This plan has been followed for several years with excellent results. The assistants referred to are their graduates, and are of course thoroughly familiar with their methods. In exceptional cases two private lessons will be given but the rate will be double that named in the list of expenses for Mr. Pfefferkorn and Mrs. Simmons.

DRESS

The most scrupulous care as to neatness and appropriateness of dress is expected and required. It is a part of the duty of the Lady Principal to advise and admonish pupils who are deficient in knowledge of or inattentive to the proprieties of dress. No uniform is required, but expensive dressing is discouraged.

USEFUL INFORMATION

1. Each pupil should be provided with overshoes, raincoat, and umbrella.
2. Each pupil must bring from home eight napkins, one napkin ring, one teaspoon, and glass for use in room, twelve towels, four pillow cases, four sheets, two pair blankets, two counterpanes; everything should be marked.
3. Money and other valuables should be deposited in the safe in the office; otherwise we can not be responsible for loss.
4. Rooms should be reserved in advance. The occupant of a room has the refusal of said room for the next term, provided choice is made before May 18.

SPENDING MONEY

The amount of incidental expense of a student will vary largely according to the previous habits of the individual. Extravagance should certainly be discouraged both by the parents and the school. On the other hand there are numerous small items of expense which can not be included in the school account, and concerning which parents should allow their daughters some liberty within reasonable limits. A deposit of at least \$15.00 subject to the call of the student should be made with the Bursar at the beginning of each term.

THE COLLEGE BOOKSTORE

For the convenience of students, books, music, art material, stationery, etc., are furnished by the Bookstore established in the college. All transactions are in cash, and the manager of the bookstore is not permitted under any circumstances to sell on a credit. In cases of extreme necessity the President of the College will authorize the Bursar to lend the student money to make these purchases in the bookstore, but parents are urged to provide for these small necessities in advance.

SPECIAL TO PARENTS AND GUARDIANS

1. Please note that several privileges are allowed pupils only by express written permission from parent or guardian. This permission should be sent direct to us, and should not be included in letters to daughters or wards.

2. Please do not give permission to drop certain studies or to change a course being pursued without previous correspondence with the management as to the wisdom of such a change.

3. Please be assured of the fact that we will inform you of your daughter's illness if such should be considered at all serious or if your presence should be needed.

4. If your daughter should become discontented or unhappy for any cause, please report same to us immediately. Much of their unhappiness is occasioned by imagined grievances, which could be adjusted immediately if we had the information concerning them. Sometimes it may be that they will have real grievances. Such will always be gladly corrected, when possible, if made known to the management.

5. There should be a thorough understanding and exchange of confidences between parent and teacher. If your daughter has physical ailments, mental peculiarities, threatened weaknesses of character requiring correction, peculiar disposition or temperament requiring special management, much trouble may be avoided, time saved, and the best interests of the pupil subserved, by informing us candidly of these facts in the beginning of our relations as teacher and patron.

6. The authority of parent or guardian to give permission to the students to leave Gainesville is not questioned, but it is urged that such permission be sent in writing direct to the President of the College.

7. On the other hand, so long as the student is in Gainesville she is subject to the rules and regulations of the College, and no permit will be recognized which involves a breach of any of the regulations of the College. Even when parents visit their daughters, they are still subject to the regulations of the College.

8. Several times during the year there are excursions to Tallulah Falls, Atlanta, and other places. Unless instructed to the contrary the President will assume that parents are willing for their daughters to make these trips.

GENERAL REGULATIONS

Young ladies are required to attend the church of their parents' choice.

Morning study hall is observed from nine to twelve.

Afternoon study hall is observed from one-thirty to three-thirty.

Evening study hall is observed from seven-thirty to nine-thirty.

Young ladies who are self-governed or privileged are allowed to walk in the residence section of the city from three-thirty to six in the afternoon.

Students are required to sit in their own rooms or in the library during the study hall hours.

Students are not allowed to spend the night away from the College except with parents or guardians.

No student is allowed to visit out of the city except by written permission from parent.

Young ladies who are on privileged list are allowed to receive callers on Friday evenings, under the chaperonage of a member of the faculty.

Nothing but providential hindrance excuses a girl from recitation or practice. Five unexcused absences removes a student from the self-governed or privileged roll.

ALUMNAE OF THE COLLEGE

CLASS OF 1879: Carrie R. Cocroft (Mrs. E. B. Thompson), Thomasville, Ga.; *N. S. Davant (Mrs. R. H. Kennebrew), Greene County, Ga.; *Mamie S. Mason (Mrs. J. Stanton), Winder, Ga.; Rowena Reynolds (Mrs. J. H. Heron), Dalton, Ga.; Zippora Wells (Mrs. James Phillips), Lithonia, Ga.

CLASS OF 1880: *Lula Brown (Mrs. Jim Evans), Gainesville, Ga.; Hettie L. Clark (Mrs. H. Thompson), Gainesville, Ga.; Allie R. Lyon (Mrs. J. L. Kennedy), Barnesville, Ga.; W. D. Whitehurst (Mrs. Dr. Bidger), Perry, Ga.; Em. C. Wilkes (Mrs. Dr. McDaniel), Norcross, Ga.

CLASS OF 1881: Lilly Quinn (Mrs. N. G. Barksdale), Augusta, Ga.; Lizzie H. Speer (Mrs. E. H. Williams), Juliet, Ga.; Emma J. Thompson (Mrs. W. D. Welchel), Gainesville, Ga.; Josie Wilker (Mrs. S. K. Dendy), Seneca, S. C.; *Cora Wood (Mrs. John Jones), Atlanta, Ga.

CLASS OF 1882: *Genie Candler (Mrs. Lee Wardroper), Atlanta, Ga.; Fannie Green (Mrs. F. M. Gay), Eufaula, Ala.; Mrs. J. H. Hunt, Gainesville, Ga.; *Hattie Kilpatrick (Mrs. W. D. Howell), White Plains, Ga.; Van Mitchell, Butler, Ga.; Ida Quinn (Mrs. W. S. Swinson), Savannah, Ga.

CLASS OF 1883: *Belle Cape (Mrs. J. Burrell), Lula, Ga.; S. C. McLendon (Mrs. J. R. Tyler), Waynesboro, Ga.; M. Harris Reeves (Mrs. F. A. Cantrell), Calhoun, Ga.; Fannie Robertson (Mrs. James Mayson), Atlanta, Ga.; Nettie Robertson (Mrs. E. Davis), Dallas, Ga.

CLASS OF 1884: Helen Dortch (Mrs. Jas. G. Longstreet), Gainesville, Ga.; Fannie Joe High (Mrs. Elkins), Locust Grove, Ga.; Ida Oliver, Georgetown, Ga.; L. Electra Tyler (Mrs. Charles DeLoach), Doftin, Ga.; Lucy Wallace (Mrs. L. A. Rushing), Millen, Ga.

CLASS OF 1885: Flora Barton (Mrs. W. Dobbs), Monroe, Ga.; Flora Brooks (Mrs. Dr. Carnog), Lavonia, Ga.; Nannie Burton (Mrs. A. Cook), Atlanta, Ga.; Eva Clarke (Mrs. Lee Thompson), Little Rock, Ark.; Mamie Cox (Mrs. P. C. Langston), Gainesville, Ga.; Mattie Hill (Mrs. Walter Crumbley), Georgetown, Ga.; Amanda Jones (Mrs. T. McMullen), Hartwell, Ga.

CLASS OF 1886: In March, 1886, Dr. Wilkes, then President of the Seminary died. No diplomas were awarded at the close of that scholastic year.

CLASS OF 1887: Maud Chapman, Dahlonga, Ga.; Addie O. Rucker (Mrs. H. B. Tingley), New York, N. Y.; Marie Lou White, Gainesville, Ga.

CLASS OF 1888: Sallie Clarke (Mrs. E. Hilton), Hilton, Ga.; Annie Haygood (Mrs. Dr. Bingham), Jefferson, Ga.; *Birdie Lilly (Mrs. J. A. Young), Gainesville, Ga.; Annie Lilly (Mrs. J. O. Carmichael), Atlanta, Ga.; Nettie Smith, Gainesville, Ga.

CLASS OF 1889: Blanche Boone (Mrs. C. D. Evans), Bessemer, Ala.; Maggie Dunlap (Mrs. P. E. B. Robertson), Gainesville, Ga.; Alice Nance (Mrs. Fred Pfeffer), Manakato, Minn.

CLASS OF 1890: Fannie Adderhold (Mrs. J. C. Fricks), Carnesville, Ga.; *Lizzie Anderson (Mrs. D. Sipp), Bertie Boyd (Mrs. Strube McConnell), Atlanta, Ga.; Maud Boone, Atlanta, Ga.; Dora Carson (Mrs. Dora Deadwyler), Commerce, Ga.; Annie Dorsey (Mrs. Isaac L. Harris), Havana, Cuba; Florence Hines (Mrs. Geo. Brinson), Stillmore, Ga.; Kate Smith (Mrs. Harry Walton), St. Louis, Mo.; Nina Smith, Gainesville, Ga.; Nellie White (Mrs. Pratt), Gainesville, Ga.

CLASS OF 1891: Gussie Appleby (Mrs. A. D. White), Gainesville, Ga.; Cora Bryan (Mrs. Robert Tomlinson), Sagertown, Texas; Nellie Dobbs (Mrs. W. F. Love), Atlanta, Ga.; Maud Dorsey (Mrs. J. D. Woodside), Greenville, S. C.; *Bessie Gilmore (Mrs. John Harrison), Elia Hobbs, Abilene, Texas; Anna Hudson (Mrs. E. P. Alsobrook), Atlanta, Ga.; Annie Lou Ilges, Montgomery, Ala.; Clara Kicklighter (Mrs. Dr. Rivers), Little Rock, Ark.; Mattie Kicklighter (Mrs. Sam Bradford), Atlanta, Ga.; *Lillie McElroy, Seneca, S. C.; Delia Neal, Commerce, Ga.; Estelle Stokes (Mrs. Epps Brown), Atlanta, Ga.; Marion Weaver (Mrs. Sanders Faust), Lexington, Ga.; Susie Wallace, Gainesville, Ga.; Lillie Whitehead (Mrs. William J. Herrin), Winder, Ga.; Myrtle Yow (Mrs. Jefferson Davis), Toccoa, Ga.

CLASS OF 1892: Claud Carson (Mrs. George Rice), Commerce, Ga.; Madge Couch (Mrs. J. T. Elder), Atlanta, Ga.; Annie Evans (Mrs. A. D. McCurry), Winder, Ga.; Pauline Foster (Mrs. M. E. Ballard), Madison, Ga.; Ella Huff, Columbus, Ga.; Lizzie Keese (Mrs. J. M. Chandler), Sumter, S. C.; Wortie Montgomery, Gainesville, Ga.; *Lucy Moss, Palmetto, Ga.; Maggie Meador (Mrs. Harvey Newman), Gainesville, Ga.; Ella Neal (Mrs. Ben Stovall), Elberton, Ga.; *Willie Quinn (Mrs. L. E. Green), Danielsville, Ga.; *Dora Watkins, Evinston, Fla.

*Deceased.



The Egyptian Parlor, Fresco by Miss Brown

CLASS OF 1893: *Clara Brooks, Gainesville, Ga.; Irene Carter (Mrs. S. E. Stephens), Pingto, China; Mattie Campbell (Mrs. Charles West), Savannah, Ga.; Kate Dozier, Gainesville, Ga.; Lucile Ham (Mrs. A. C. Bridgman), Columbia, S. C.; Lillian Ham (Mrs. R. W. Hughes), Little Rock, Ark.; Bessie Hines (Mrs. T. Bagby Ellis), Macon, Ga.; Mattie McDonald (Mrs. J. O. Perry), Newton, Ga.; Daisy Moreno, Stanford Univ., Cal.; Cora Neal, Commerce, Ga.; Laura Miller (Mrs. Thomas Morgan), Rockmart, Ga.; Trumie Redding (Mrs. Hartford Green), Zebulon, Ga.; Estelle Sims (Mrs. C. O. Brown), Charlotte, N. C.; Boyce Suddath (Mrs. M. Garrison), Gillsville, Ga.; Hattie Suddath (Mrs. Bartow Wing), Roswell, Ga.; Sallie White (Mrs. Dunson), LaGrange, Ga.

CLASS OF 1894: Alice Barnes (Mrs. Hayne Palmour), Gainesville, Ga.; *Amanda Bedgood, Arabi, Ga.; Mattie Bedgood (Mrs. J. L. Greer), Hanlo, Fla.; Pauline Cantrell (Mrs. Miller Brady), Los Angeles, Cal.; Sallie Dickson (Mrs. Sam Wilson), Atlanta, Ga.; Ella Dickson, Jefferson, Ga.; Sue Doble, Crawford, Ga.; Tommie Kimbrough, Cautaula, Ga.; Annie Belle Lynch (Mrs. Turner Berry), Columbus, Ga.; Jean Mitchell (Mrs. B. H. Hardy), Barnesville, Ga.; Eva Pearce, Gainesville, Ga.; Mary Redding (Mrs. F. B. Davant), Knoxville, Tenn.; Annie Weaver (Mrs. K. P. Carpenter), Lexington, Ga.; Meta Whitsett (Mrs. Clarence Castellow), Americus, Ga.

CLASS OF 1895: Annie Boone (Mrs. S. B. Winfield), Athens, Ga.; Daisy Brooks, Lavonia, Ga.; Bertha Brinson, Millen, Ga.; Fleda Canning, Oklahoma City, Okla.; Mamie Castellow, Georgetown, Ga.; Idelle Candler (Mrs. Mark Palmour), Atlanta, Ga.; Clemmie Carter, Furman, Ala.; Pearl Dickson (Mrs. J. D. McGuire), Wharton, Texas; Carrie Green (Mrs. D. P. White), Gainesville, Ga.; Eula Hudson, Commerce, Ga.; Rubie Lewis (Mrs. J. F. Stanley), Columbus, Ga.; Lucy Lilly, Atlanta, Ga.; Flora Middlebrooks (Mrs. Raymond Victor Harris), Athens, Ga.; Lillian McMillan (Mrs. Albert Jordan), Hartsville, S. C.; Jennie Osborn (Mrs. Hogan), Dexter, Ga.; Flora Pickett (Mrs. Little), Knoxville, Tenn.; May Smith (Mrs. C. E. Eubanks), Elko, Ga.; Belle Wheelchel (Mrs. R. E. Park), Athens, Ga.; Miriam Wilson, Birmingham, Ala.; Annie Wood (Mrs. George Lathem), Gainesville, Ga.; Lucile Ham, A.M. (Mrs. A. C. Bridgman), Columbia, S. C.; Jean Mitchell, A.M. (Mrs. B. H. Hardy), Barnesville, Ga.; Eva Pearce, A.M., Gainesville, Ga.

CLASS OF 1896: Lillie Alexander, B.L. (Mrs. E. D. Jackson, Athens, Ga.; Vannie Almand, B.L. (Mrs. H. C. Spratlin), Elberton, Ga.; Belle Averitt, A.B., Columbus, Ga.; *May Butts, A.B., South Carolina; Pearl Butts, A.B., Atlanta, Ga.; M. D. Campbell, A.B. (Mrs. L. D. Watson), Atlanta, Ga.; Marian Chambers, A.B. (Mrs. George Wrigley), Greenville, S. C.; Rilla Dozier, A.B. (Mrs. D. G. Bickers), Athens, Ga.; Berta Drane (Mrs. J. Dunham), Buena Vista, Ga.; Claude Fitzpatrick, A.B. (Mrs. W. C. Hendricks), Jeffersonville, Ga.; Gussie Hines, A.B., Macon, Ga.; Cora Holland, A.B. (Mrs. J. A. Coffey), Lawrenceville, Ga.; Eula Hosch, A.B. (Mrs. R. Hightower), St. Louis, Mo.; Louise Pendergrass, A.B. (Mrs. H. I. Mobley), Jefferson, Ga.; Mary Rice, A.B., Barnesville, Ga.; Verna Sellers, A.B., Millican, Texas; Mamie Weaver, A.B., Lexington, Ga.; Minnie Wilson, A.B. (Mrs. Fred Bulch), Paris, Tenn.; Leila Zorn, A.B., Thomaston, Ga.

CLASS OF 1897: Daisy Ambrose, A.B. (Mrs. J. R. Berry), Griffin, Ga.; Etta Boyd, A.B., Blakely, Ga.; Kate Biggers, A.B. (Mrs. J. C. Wooldridge), Columbus, Ga.; Vesta Cook, B.L. (Mrs. H. C. Eckles), Shady Dale, Ga.; Maude Colquitt, A.B., Jonesboro, Ga.; Kate Lou Dudley, B.L. (Mrs. Arthur McKee), Cordele, Ga.; Mary Dunlap, B.L. (Mrs. Byron Mitchell), Gainesville, Ga.; Lucy Mary Flewellen, A.B., Union Springs, Ala.; Annie Griggs, A.B. (Mrs. Carl Burgess), Atlanta, Ga.; Estelle Hood, A.B., Commerce, Ga.; Lillie McConnell, B.L. (Mrs. C. A. Rudolph), Gainesville, Ga.; Ida Malone, B.L., Rutledge, Ga.; Clyde Pearce, A.B. (Mrs. S. S. Brown), Rochelle, Ga.; Pearl Phillips (Mrs. A. A. Lockette), Cuthbert, Ga.; Bonnie K. Reid, B.L. (Mrs. W. T. Heritage), Washington, D. C.; Ellen Timmons, A.B. (Mrs. A. P. Hunter), Tifton, Ga.; Effie Williams, A.B., Columbus, Ga.

CLASS OF 1898: Rosa Averitt, A.B. (Mrs. J. O. Strickland), Pembroke, Ga.; I. L. Chandler, A.B., Hawkinsville, Ga.; Sallie M. Cook, A.B. (Mrs. Forest Boyer), Atlanta, Ga.; Lillian Henderson, Atlanta, Ga.; Lillian Ivey, A.B. (Mrs. Robert Davis), Tennille, Ga.; *Helen Johnston, A.B., Gainesville, Ga.; Belle Johnson, A.B. (Mrs. H. C. Anderson), Athens, Ga.; Lottie Moon, A.B. (Mrs. Early Johnson), Columbus, Ga.; Mittie Porter, A.B., Columbus, Ga.; Mamie Simmons, A.B. (Mrs. O. McDermid), Gainesville, Ga.; *Mary Wynn, B.L., Pine Bluff, Ark.; Mary Young, A.B. (Mrs. S. A. Youmans), Panama City, Fla.

CLASS OF 1899: Donie Adams, B.S. (Mrs. J. H. Rabb), Laurens, S. C.; Anna Bolton, B.L. (Mrs. T. S. McElreath), Moultrie, Ga.; Lee Brown, A.B. (Mrs. Aubrey Harper), Wray, Ga.; Helen Brown, A.B., Carrollton, Ga.; Mittie Carson, B.L., Commerce, Ga.; Gussie Carson, B.L., Commerce, Ga.; Lizzie Dougherty, A.B. (Mrs. S. M. Brice), Sally, S. C.; Leila Flewellen, A.B., Union Springs, Ala.; Delia Hood, A.B., Commerce, Ga.; *Susie Hightower (Mrs. P. Walker), Valdosta, Ga.; Clara Hill, B.L. (Mrs. Otis Lathem), Gainesville, Ga.; Minnie Kimsey, A.B. (Mrs. Claude Bond), Toccoa, Ga.; India Miller, A.B. (Mrs. C. T. Brown), Lavonia, Ga.; Mamie Moore, B.L., Groveland, Ga.; Maud Moore,

*Deceased.

B.L. (Mrs. Benson), Statesboro, Ga.; Sadie McConnell, A.B. (Mrs. W. A. Roper), Gainesville, Ga.; Susie McMichael, A.B. (Mrs. E. H. Johnson), Oxford, Ga.; Ethel Skinner, B.L. (Mrs. E. H. Pritchett), Camden, Ala.; Pellie Stevens, A.B., Lexington, Ga.; Fannie Stevens, A.B. (Mrs. P. E. Glenn), Lexington, Ga.; Bertha Shelley, B.S. (Mrs. Stanley), Griffin, Ga.; Janie Williams, B.L. (Mrs. P. V. Spier), Furman, Ala.; Eva Ware, B.L. (Mrs. W. M. Wilder), Albany, Ga.

CLASS OF 1900: Martha Askew, A.B., Newnan, Ga.; Cora Betts, A.B., McDonough, Ga.; Lizzie Boone, A.B., Atlanta, Ga.; Lila Copeland, A.B.; McDonough, Ga.; Claudia Culpepper, B.S., Fort Valley, Ga.; Isabel Daniel, A.B. (Mrs. R. S. Smith), Tennille, Ga.; C. Denmark, A.B. (Mrs. Joseph Tillman), Quitman, Ga.; Ola Evans, A.B., Halcyondale, Ga.; Elizabeth Ficklin, A.B. (Mrs. E. F. Lowe), Ashburn, Ga.; Ruby Fleming, B.L., Atlanta, Ga.; Annie Hill, B.L. (Mrs. Smith), Taylors, S. C.; Carolyn Johnson, B.L., Birmingham, Ala.; Clarabel Lord, A.B., Tennille, Ga.; Cora Reed, B.L. (Mrs. Logan), Asheville, N. C.; Lucile Townsend, A.B. (Mrs. H. J. Pearce), Gainesville, Ga.; Lizzie Norman, A.B. (Mrs. E. S. Ray), Norwood, Ga.; Gussie Thomas, A.B. (Mrs. — — —), St. Louis, Mo.; *Enola Turner, B.S., Saint's Rest, Miss.; Minnie L. VanHorn, A.B., Monroe, Ga.

CLASS OF 1901: Florence Barfield, B.S. (Mrs. — — —), Macon, Ga.; Jessie Butler, A.B., Cedartown, Ga.; Kate Clark, A.B. (Mrs. Foster), Greenville, S. C.; Belle Cordray, B.S. (Mrs. Wade Brunson), Blakely, Ga.; Lena Evans, A.B. (Mrs. Cary Arnett), Claxton, Ga.; Jessie Frazer, B.S. (Mrs. Robt. West), Montgomery, Ala.; Mae Fraser, B.S. (Mrs. L. M. VanDyke), Cleveland, Ohio; Alice Johnson, B.S. (Mrs. Joe Johnson), Americus, Ga.; Annie B. Matthews, A.B., Gainesville, Ga.; Bessie Meek, B.S., Washington, D. C.; Mary Merritt, A.B., Gainesville, Ga.; Mattie Michael, A.B., Monroe, Ga.; Carrie Moore, B.S. (Mrs. B. B. Sorrier), Groveland, Ga.; Ella Richardson, A.B. (Mrs. Grady Ballinger), Seneca, S. C.; Esther Stevens, B.L., Lumpkin, Ga.; Verdine Thompson, A.B. (Mrs. R. C. Stephens), St. Augustine, Fla.; Harriet Walton, B.S. (Mrs. Earl Anderson), Danburg, Ga.; Emma Warnock, B.L. (Mrs. J. C. Pretorious), Arien, Ga.; M. F. Williams, A.B. (Mrs. A. Kirven), Columbus, Ga.

CLASS OF 1902: Rose Allen, B.O. (Mrs. Chas. Valier), St. Louis, Mo.; Annie Bell, B.O., Waynesboro, Ga.; Estelle Blocker, A.B., Bluffton, Ga.; C. Chambers, A.B. (Mrs. A. M. DuPree), Spartanburg, S. C.; Ethel Childs (Mrs. B. L. Brown), Coleman, Ga.; Josephine Denmark, A.B., Valdosta, Ga.; Georgia Dixon, A.B. (Mrs. James Dunlap), Birmingham, Ala.; Bessie Gaines, B.L., Calhoun, Ga.; H. Gottheimer, A.B. (Mrs. H. McWhorter), Lexington, Ga.; Nettie Gray, A.B., Locust Grove, Ga.; Margaret Hair, B.S. (Mrs. H. D. Sill, Jr.), Blackville, S. C.; Ora Hewitt, B.S., Sasser, Ga.; Lillie Jones, B.O. (Mrs. Smith), Jellico, Tenn.; *Marie Milhous, B.L. (Mrs. H. B. Hair), Blackville, S. C.; Frankie Norman, B.D. (Mrs. B. B. McDonald), Conyers, Ga.; Kate Parker, A.B. (Mrs. H. C. Cone), Statesboro, Ga.; Lula Payne, A.B. (Mrs. M. McWhorter), Fort Lamar, Ga.; Susie Spence, A.B., Camilla, Ga.; Clyde Stansell, B.L. (Mrs. Geo. E. Crouch), Elko, S. C.; Kate Trout, B.L. (Mrs. E. A. Caldwell), Monroe, Ga.; Lessie Weaver, A.B. (Mrs. F. C. Reed), Lexington, Ga.; Una Webb, B.L. (Mrs. John Oates), Charlotte, N. C.

CLASS OF 1903: Ruth Baker, A.B., Owensboro, Ky.; Gertie Blalock, A.B., Jonesboro, Ga.; Nell Bright, A.B. (Mrs. Edmund Wroe), Flemingsburg, Ky.; Eliza Bright, A.B. (Mrs. O. W. Davison), Athens, Ga.; Bonnie Brock, A.B., Jefferson, Ga.; Mabel Brown, B.S. (Mrs. H. R. Sherard), Williamston, S. C.; Johnnie Burnett, B.L. (Mrs. Collis Bishop), El Paso, Texas; Lucile Canning, A.B., Chickasha, Okla.; Florrie Carter, B.L., Gainesville, Ga.; Pearl Coffin, B.L. (Mrs. A. G. Fort), Atlanta, Ga.; Annie Lou Copeland, B.L. (Mrs. Alden Combs), Barnesville, Ga.; Eddie Dickson, A.B. (Mrs. C. T. Storey, Jr.), Jefferson, Ga.; Sarah Gunn, A.B. (Mrs. J. C. Thomas), Adel, Ga.; Julia B. McLeod, B.L. (Mrs. George Morgan), Vienna, Ga.; Anna McConnell, A.B., B.O. (Mrs. Gayle Riley), Gainesville, Ga.; Hessie Newton, A.B., Oliver, Ga.; Pauline Smith, A.B., Oliver, Ga.; Madeline Rampley, B.S. (Mrs. L. N. McWhorter), Royston, Ga.; Obie Stevens, B.L. (Mrs. Walter Faust), Lexington, Ga.; Rachel Tomlinson, B.O., Waynesville, N. C.

CLASS OF 1904: Lavada Arnold, A.B. (Mrs. Wm. M. Holsenbeck), Winder, Ga.; Henry Emma Blalock, A.B., Jonesboro, Ga.; *Mary Augusta Boone, B.L. (Mrs. W. W. Blackwell), Waynesville, N. C.; Rusha Brazell, B.S., English Eddy, Ga.; *Martha Lucy Brown, B.L. (Mrs. T. H. Parham), McDonough, Ga.; Hettie Carson, A.B., Commerce, Ga.; Lucile Canning, A.M., Chickasha, Okla.; Clara Dale, A.B. (Mrs. Robt. Black), Commerce, Ga.; Ethel F. Hardage, B.L., Powder Springs, Ga.; Nann Louise Killian, B.L., Waynesville, N. C.; Louise E. Lott, A.B. (Mrs. J. R. McMichael), Buena Vista, Ga.; Mattie Cole Morton, B.L., Lumpkin, Ga.; Hattie Oberly, B.L. (Mrs. B. O. Quillian), Willacoochee, Ga.; Clara Clifford Parker, B.L., Millen, Ga.; Massie Lee Paschal, A.B. (Mrs. Asa Marshall), Baconton, Ga.; Ana F. Perry, A.B. (Mrs. A. R. Baggs), Pelham, Ga.; Mary Clara Price, B.L., Utica, Miss.; May Bess Scott, B.L. (Mrs. John P. Turk), Nelson, Ga.; Mamie Alice Smith, B.L. (Mrs. B. H. Groover), Reidsville, Ga.; Emily Toy Spence, B.L., Camilla, Ga.; Jeannie C. Ware, A.B. (Mrs. Ross McConnell), Gainesville, Ga.

*Deceased.

CLASS OF 1905: Blossom Adamson, A.B., Rome, Ga.; Willie Bowden, B.L. (Mrs. B. H. Parham), Stinson, Ga.; Clarice Brooks, A.B., Molena, Ga.; Sara Brazell, A.B. (Mrs. E. L. Meadow), Vidalia, Ga.; Anna Battle, B.S. (Mrs. C. C. Walker), Atlanta, Ga.; Ida M. Blocker, B.L. (Mrs. Bailey), St. Marys, Ga.; Bessie Mel Bickers, A.B., Gainesville, Ga.; Frances Carson, A.B., Commerce, Ga.; Willie Carson, A.B., Commerce, Ga.; Esther Gottheimer, B.L. (Mrs. Geo. Barron), Lexington, Ga.; *Jessie Henry, B.L. (Mrs. —. —. —.), Orangeburg, S. C.; Ella M. Hargrove, A.B. (Mrs. Coxe), South Carolina; Lonnie Mitchell, B.L. (Mrs. T. E. Day), Gainesville, Ga.; Volina Mitchell, B.L. (Mrs. Clark Knight), Tampa, Fla.; Ruby Mansfield, B.L. (Mrs. Boyd Ashley Wise), Bluffton, Ga.; Bessie Morris, B.L., Ft. Gaines, Ga.; Kate Norman, B.S. (Mrs. Melvin Turner), Douglas, Ga.; Elizabeth Quillian, A.B., Hucking, Ga.; Maude Smith, A.B., Reidsville, Ga.; Clara May Smith, B.L. (Mrs. J. V. Varnedoe), Screven, Ga.; Mary Wartman, B.L. (Mrs. E. H. Cox), Atlanta, Ga.; Willie J. Wimberly, B.L., Waynesboro, Ga.

CLASS OF 1906: Georgia Arnall, B.L. (Mrs. B. D. Porter), Jefferson, Ga.; Lucy Buchanan, B.L. (Mrs. Carter Cole), Atlanta, Ga.; Ola Bell, A.B. (Mrs. J. I. McLaughlin), Greenville, Ga.; Flora Blalock, B.L., Jonesboro, Ga.; Mary Reynolds Carter, A.B. (Mrs. Rogers Winter), Atlanta, Ga.; Robbie Carter, A.B., Gainesville, Ga.; *Pauline Hardaman, B.L., Monroe, Ga.; Mattie Sue Ham, A.B., Jackson, Ga.; May Hutchinson, B.L. (Mrs. Marvin Maynard), Athens, Ga.; Corinne Mansfield, A.B. (Mrs. Jackson Davis), Richmond, Va.; Clara McKinney, B.L. (Mrs. Gus Edwards), Clarksville, Ga.; Edna Cherry, B.L. (Mrs. J. F. Ward), Jacksonville, Fla.; Lamar Puckett, B.L., Cartersville, Ga.; Esther Smith, B.L., Locust Grove, Ga.; Mary T. Smith, B.L. (Mrs. C. Smathers), Waynesville, N. C.; Fay Twitty, A.B. (Mrs. James S. White), LaGrange, Ga.; Ethel Thompson, A.B., McHenry, Ga.; Emma Whelchel, A.B. (Mrs. Ben Gaillard), Gainesville, Ga.; Gertrude Williams, B. L., Gainesville, Ga.

CLASS OF 1907: Georgia Arnall, B.O. (Mrs. B. D. Porter), Jefferson, Ga.; Ola Bell, B.O. (Mrs. J. I. McLaughlin), Greenville, Ga.; Lucy Burton, A.B., Jasper, Ala.; Janie Chandler, B.L., Waynesboro, Ga.; Marguerite Chaffee, B.L., B.O., Chattanooga, Tenn.; Sadie Ginsberg, B.L., Mossy Head, Fla.; Constance Hall, B.L. (Mrs. N. B. Layman), DuQuoin, Ill.; Louise Ivey, B.L. (Mrs. W. M. Whitehurst), Jeffersonville, Ga.; Lalla Jordan, B.O., Jacksonville, Fla.; Bertha Mathews, B.L. (Mrs. J. H. Woodall), Woodland, Ga.; Ida Manning, B.L., Gainesville, Ga.; Volina Mitchell, B.O. (Mrs. Clarke Knight), Tampa, Fla.; Julia Oliver, B.L., Miami, Fla.; Olive Patton, B.L., Franklin, N. C.; Telete Scott, B.L., Canton, Ga.; Lourette Simms, B.L. (Mrs. W. Y. Atkinson, Jr.), Newnan, Ga.; Julia Smith, B.L. (Mrs. M. C. Brown), Lake Park, Ga.; Estora Timmons, B.L., B.O. (Mrs. Frank Scarborough), Tifton, Ga.; Kate Thompson, A.B. (Mrs. John W. Williams), Madison, Ga.; Lula Warnock, L.I., Brooklet, Ga.; Lillie White, B.O. (Mrs. W. Owens), Atlanta, Ga.

CLASS OF 1908: Martha Elizabeth Alexander, B.O., Gainesville, Ga.; Maude Alexander, B.L., Brooksville, Fla.; Lorena Aderhold, B.L., Gainesville, Ga.; Sara Lee Baker, B.O., Owensboro, Ky.; Clara Bell, A.B. (Mrs. Edwin Davis), Decatur, Ga.; Annie Byers, B.L. (Mrs. A. T. Winters), New Holland, Ga.; Christine Berrong, L.I. (Mrs. Kimsey), Clarksville, Ga.; Gladys Crawford, L.I. (Mrs. R. F. Brooks), Lexington, Ga.; Charlotte Atwater DeVine, B.O., New Haven, Conn.; Mattie Dupree, B.L., Zebulon, Ga.; Evelyn Duffey, A.B., Jonesboro, Ga.; Kathleen Evans, A.B., Gainesville, Ga.; Wynona Evans, B.L., Plains, Ga.; Julia Constance Hall, B.O. (Mrs. N. B. Layman), DuQuoin, Ill.; Allie Hays, B.O. (Mrs. N. Richardson), Athens, Ala.; Indie Harrell, A.B., Madison, Ga.; Elizabeth Hudgins, B.L. (Mrs. Palmer Simpson, Jr.), Toccoa, Ga.; Ida Mae Kilgore, L.I., Winder, Ga.; Fay Logan, A.B., Atlanta, Ga.; Lilian Maxwell, L.I., Lexington, Ga.; Mary L. Nicholson, A.B., Collinsville, Ala.; Belle Nowell, A.B. (Mrs. A. B. Stevens), Jacksonville, Fla.; Fleta Nesbit, B.L., Irwinton, Ga.; Flossie Pope, A.B., Benton, Ill.; Fannie Lou Patillo, B.L. (Mrs. J. R. Burton), Buford, Ga.; Mary Ella Perry, A.B., Gainesville, Ga.; Florence Reville, B.L. (Mrs. W. B. Gibbs), Folkston, Ga.; Winnie D. Rowe, A.B., Buford, Ga.; Ruby Rowland, B.L., Crawford, Ga.; Nelle Ramseur, B.D. (Mrs. L. E. Morton), Boston, Ga.; Mary Thomas, B.L., New York, N. Y.; Mary Lucy Turner, A.B., B.O., Atlanta, Ga.; *Lecie Wells, A.B., Cornelia, Ga.

CLASS OF 1909: Geno Aiken, B.A., Benton, Ill.; Martha Elizabeth Alexander, B.L., Gainesville, Ga.; Maybird Burt, B.A., Buena Vista, Ga.; Laura Brown, L.I., Royston, Ga.; Rowena Burks, B.O., Pauls Valley, Okla.; Mary Elmore Benton, B.L., Seale, Ala.; Carrie Lee Coombs, B.A., Locust Grove, Ga.; Elise Davison, B.A., Comer, Ga.; Sourie VanHoose Glover, B.S., Macon, Ga.; Julia Gilbert Jones, A.B. (Mrs. Julian Calhoun), Spartanburg, S. C.; Fay Logan, B.O., Atlanta, Ga.; Bessie Milner, L.I., Gulfport, Miss.; Mary Dean Owen, B.A., Gainesville, Ga.; Lita Lucia Pierce, B.A., Lake Charles, La.; Corinne Parent, B.L., Hopkinsville, Ky.; Anna Moselle Quillian, L.I., Moxeys, Ga.; Elsie Ragan, B.A., Hawkinsville, Ga.; Malda Fredonia Shepherd, B.A., Tifton, Ga.; Susie Louise Strickland, B.A., Duluth, Ga.; Josephine Horting Schneider, B.A. (Mrs. Bennett Land), Plant City,

*Deceased.



The Coburn Players Present "The Taming of the Shrew" in Brenau Park

Fla.; Eloise Smith, B.A., Greensboro, Ga.; Mary Willard Starke, B.L., Rockmart, Ga.; Ruby Sealy, B.L. (Mrs. J. Harris), Cuthbert, Ga.; Ida Thompson, B.L. (Mrs. G. E. Stock), Montgomery, Ala.

CLASS OF 1910: Norma Allen, A.B., LaFayette, Ala.; Frances Arnold, B.L., Hampton, Ga.; Sadye Andrews, B.O. (Mrs. H. H. Johnson), Atlanta, Ga.; Dovie Bryans, A.B., Jackson, Ga.; Laura Belle Broeker, B.L., Owensboro, Ky.; Isabelle Charters, A.B., Gainesville, Ga.; Eva Jessie Dickey, B.L. (Mrs. J. H. McCay), Mineral Bluff, Ga.; Mae Frank Duffey, A.B., Morrow, Ga.; Mary Edwards, B.O., Eastman, Ga.; Julia Fuller, B.L., Columbus, Ga.; Alma Glenn, A.B., Atlanta, Ga.; Bye Hill, B.L., Gulfport, Miss.; Leslie Harrell, B.O. (Mrs. R. E. Snow), Quitman, Ga.; Clara Head, B.L., Gainesville, Ga.; Willie Ivey, L.I., Tennesse, Ga.; Marie Locke, A.B., Eufaula, Ala.; Myrtle Mobley, A.B. (Mrs. J. W. Combs), Monticello, Ga.; Mattie Manning, L.I., Gainesville, Ga.; Jessie Mae Peterson, A.B., Ailey, Ga.; Desma Pentecost, B.O., Winder, Ga.; Josephine Schneider, B.O. (Mrs. Bennett Land, Jr.), Plant City, Fla.; Faye Simmons, A.B., Gainesville, Ga.; Dessie Suddath, A.B. (Mrs. R. McG. Marbury), Buford, Ga.; Ruth Stone, B.O., Linton, Ga.; Nettie Thompson, B.L., Pendleton, S. C.; Effie Waters, B.L., Gainesville, Ga.; Louise Wright, B.O., Norfolk, Va.

CLASS OF 1911: Starr Elizabeth Blasingame, A.B. (Mrs. H. A. Carithers), Winder, Ga.; Myrtis Beach, B.L., Waycross, Ga.; *Kate Durand Bogart, Dom. Sc. (Mrs. H. R. Mahoney), Fernandina, Fla.; Annie May Christie, A.B., Decatur, Ga.; Janet Hayden Christian, A.B., Elberton, Ga.; Helen Louise Craig, Dom. Sc., Mattoon, Ill.; Anna Cornelia Cheney, B.L. (Mrs. Jeff Pipkin), Shellman, Ga.; Agnes Duffey, A.B., Morrow, Ga.; Nana Beall Dent, A.B., Eufaula, Ala.; Catherine Allan Dent, L.I., Eufaula, Ala.; Mary Clyde Douglas, B.L. (Mrs. John McDaniel), Duluth, Ga.; Stella Belle Douglas, B.L., Norcross, Ga.; Frances Isabel Evans, B.L., Montgomery, Ala.; Katherine Adelaide Evans, B.L., Montgomery, Ala.; Sally Waddell Evans, B.L., Montgomery, Ala.; Lucy Agnes Finger, A.B., Gainesville, Ga.; Maude Foster, B.O., Marietta, Ga.; Annie Kate Gresham, B.L. (Mrs. M. T. Bryson), Bostwick, Ga.; Ruth Hodges, B.L., Americus, Ga.; Jennie May Hood, B.L. (Mrs. E. F. Powell), Vienna, Ga.; Grace Lumpkin, Dom. Sc., Killian, S. C.; Terese Hunter Merrill, B.L., Eufaula, Ala.; Addie Louise Noell, A.B., Winterville, Ga.; Aline Palmour, A.B., Gainesville, Ga.; Helen Pope, A.B., Gainesville, Ga.; Clara Parker, B.L. (Mrs. Benjamin Sullivan), Atlanta, Ga.; Cecil Schaefer Ramsay, A.B., Dom. Sc., Greenville, S. C.; Minnie Lillian Rogers, A.B. (Mrs. Harry C. Hawkins), Baxley, Ga.; Sadie Scales Robinson, A.B., Gainesville, Ga.; Eugenia Weems Redd, B.O. (Mrs. Mark Bradford), Columbus, Ga.; Lucy Roberts, B.O., Lavonia, Ga.; Myrtle Rushin, L.I., Buena Vista, Ga.; Margaret Smith, L.I., Murphy, N. C.; Susie Smith, Dom. Sc. (Mrs. J. D. Collins), Gainesville, Ga.; Emma Lillian Thompson, A.B., Calhoun, Ga.; Wilma Twitty, B.L., Pelham, Ga.

CLASS OF 1912: Carrie May Brinson, A.B., Stillmore, Ga.; Alberta Baldwin, A.B., (Mrs. Stokes), Dawson, Ga.; Edna May Boyd, A.B., Cleveland, Ga.; Hattie Belle Bass, B.L., Parrott, Ga.; Magnolia Bostwick, B.L., Bostwick, Ga.; Ellen Barfield, Dom. Sc. (Mrs. J. Rosco Carrell), Pinehurst, Ga.; Lessie Lillian Covington, A.B., Monroe, N. C.; Leta Coleman, B.L., B.O., Graymont, Ga.; Carol Chase Dean, A.B., Gainesville, Ga.; Allie Lou Evans, A.B., Gainesville, Ga.; Lucy Ruth Elgin, B.L., Meridian, Miss.; Erin Holder, A.B., Jefferson, Ga.; Octavia Hunter, B.L., Shreveport, La.; Lenore Jones, B.L., Ft. Davis, Texas; Phoebe Josephine Laing, A.B. (Mrs. E. B. Mosley), Dawson, Ga.; Jane Elizabeth McNair, B.L., Camilla, Ga.; Kittie Hunter Newton, A.B., Madison, Ga.; Emma Neel Partlow, B.L., Kirksey, S. C.; Irene Holmes Redding, B.L., Zebulon, Ga.; Marie Smith, B.L., Dublin, Ga.; Maude Timmons, B.L., Tifton, Ga.; Margaret Waggoner, Dom. Sc., Winterville, Ga.

CLASS OF 1913: Flora Mildred Adkins, B.A., Williamsburg, Ky.; Lula Belle Calhoun, B.L., Americus, Ga.; Nellie Maude Carter, B.A., Jasper, Ala.; Pauline Inez Castleberry, B.A., Gainesville, Ga.; Mamie Cohen, B.O., Madison, Ga.; Frances Elizabeth Gay, B.O., Turin, Ga.; Mary Schroder Hahn, Dom. Sc., Aiken, S. C.; Gladys Wilson Johns, B.A., Baldock, S. C.; Emeline Finzer Jones, B.L., College Park, Ga.; Iler Elizabeth King, B.L., Homer, La.; Jura Frances Kytte, L.I., Cleveland, Ga.; Elma Martha Mathews, L.I., Winder, Ga.; Estelle Nottingham, B.A., Franktown, Va.; Coralie S. R. Richardson, B.A., Montgomery, Ala.; Kate Robertson, B.A., Gainesville, Ga.; Bessie May Stovall, L.I., Gainesville, Ga.; Laura McNair Weddell, B.A., Tarboro, N. C.

CLASS OF 1914: Mary Blanton, A.B., B.O., Zetella, Ga.; Mary Fay Brown, A.B., Gainesville, Ga.; Leta Coleman, A.M., Graymont, Ga.; Carolyn Crawley, B.O., Madison, Ga.; Frances Isabel Evans, A.B., Montgomery, Ala.; Laura Ella Harris, A.B., Dalton, Ga.; Octavia Hunter, A.B., Shreveport, La.; Sallie Ramsey Ivey, A.B., Lenoir, N. C.; Annie Louise Johnson, A.B., Gainesville, Ga.; Elizabeth Kimbrough, A.B., Gainesville, Ga.; Louise Liddon, A.B., Marianna, Fla.; Sara Lee Lipscomb, A.B., Gaffney, S. C.; Kathleen Richardson, A.B., Gainesville, Ga.; Sara Marie Rozier, A.B., Opp, Ala.; Jessie Rulien, B.O., Joliet, Ill.; Rose Marie Smith, B.O., Plant City, Fla.; Margaret Cynthia Stevens, A.B., Crawford, Ga.; Aya Takeda, A.B., Tokyo, Japan; Mary Wood, A.B., Lumpkin, Ga.

*Deceased.

ALUMNAE OF THE CONSERVATORY

Abbreviations: P., Piano; V., Voice; Vi., Violin; O., Organ; A., Art.

CLASS OF 1892: Dora Brinson, Forsyth, Ga.; Madge Couch (Mrs. J. T. Elder), Atlanta, Ga.; Anna Evans (Mrs. A. D. McCurry), Winder, Ga.; *Willie Quinn (Mrs. L. E. Greene), Danielsville, Ga.; Estelle Stokes (Mrs. Epps Brown), Atlanta, Ga.

CLASS OF 1893: Dora Brinson, Post-Graduate Course; Madge Couch, Post-Graduate Course; Alice Barnes (Mrs. Hayne Palmour), Gainesville, Ga.; Claud Law, Gainesville, Ga.; Nellie Flanders (Mrs. M. C. Brown), Gainesville, Ga.; Eva Jones (Mrs. B. R. Beck), Eatonton, Ga.

CLASS OF 1894: Sue Aderhold (Mrs. H. Dortch), Carnesville, Ga.; Alice Barnes (Mrs. Hayne Palmour), Gainesville, Ga.; Bessie Bell (Mrs. J. D. DuBose), Huguenot, Ga.; Josie Brinson (Mrs. Dowdy Miller), Millen, Ga.; Mattie Campbell (Mrs. C. West), Savannah, Ga.; Elvie Dinkins (Mrs. — — —), Troy, Ala.; Leland Dukes (Mrs. P. Smith), Quitman, Ga.; May Land (Mrs. Dr. Toole), Macon, Ga.; Mattie Smith, Midway, Ala.; Eva Smith, Midway, Ala.; *Mattie White (Mrs. C. Walker), Gainesville, Ga.

CLASS OF 1895: Bertha Brinson, Lawtonville, Ga.; Carrie Carpenter, Nashville, Tenn.; Marion Chambers (Mrs. Rigley), Greenville, S. C.; Fannie Gaulding, Crawford, Ga.; Beulah Hall (Mrs. C. R. Jenkins), Macon, Ga.; Marie Hall, Midway, Ala.; *Hattie Harvie (Mrs. H. H. Clements), Buena Vista, Ga.; Lucy Lowry (Mrs. Moses Harper), Dawson, Ga.; Flora Pickett (Mrs. Little), Knoxville, Tenn.; Daisy Province (Mrs. W. C. Butler), Richmond, Va.

CLASS OF 1896: *Irene Averitt, P. and V., Richmond, Va.; Mamie Castellow, A., Georgetown, Ga.; Sallie Fall, P. (Mrs. Earl V. Ellis), Beckham, Ala.; Fannie Gaulding, V., Lexington, Ga.; Claud Gibson, P. (Mrs. G. F. Alford), Sylvester, Ga.; Elia Hobbs, A., Gainesville, Ga.; Lucy Lowry, V. (Mrs. Moses Harper), Dawson, Ga.; Obelia Lynch, P. (Mrs. W. C. Thompson), Union Springs, Ala.; Lizette McConnell, V. (Mrs. W. Carter), Uruguanaya, Brazil; Lillian McMillan, A. (Mrs. A. Jordan), Allapaha, Ga.; Delia Smith, P., V., Locust Grove, Ga.; Susie Townsend, P., Troy, Ala.; Sammie Wilson, A. (Mrs. H. Wilson), Houston, Tex.; Clyde Willis, V., Hawkinsville, Ga.

CLASS OF 1897: Daisy Ambrose, P. (Mrs. J. R. Berry), Griffin, Ga.; Francis Blackburn, A., Pine Level, Ala.; Sophronia Brannan, A., Troy, Ala.; Elizabeth Carswell, P. (Mrs. Chapman), Jeffersonville, Ga.; Alma Carroll, A., Troy, Ala.; Lelia Carter, A. (Mrs. E. L. Morgan), Hwang Hien, China; Cora Chenev, A. (Mrs. Newton Morris), Marietta, Ga.; Pearl Dickson, P., V. (Mrs. McGuire), Wharton, Tex.; Lizzie Hall, A., El Paso, Tex.; Susie Harvey, A., Columbus, Ga.; Rosa Hardaway, P., Thomson, Ga.; Susie Malone, A., Troy, Ala.; Daisy Moreno, P., Gainesville, Ga.; Louise Pendergrass, P. (Mrs. H. I. Mobley), Jefferson, Ga.; Eula B. Townsend, P. (Mrs. Walter Whatley), Ramer, Ala.; Callie Watson, P., Jefferson, Ga.; Mary E. West, V. (Mrs. E. W. Summerlin), Willacoochee, Ga.

CLASS OF 1898: Edna Dennard, A. (Mrs. Perry), Hawkinsville, Ga.; Lillie Folmar, V. (Mrs. Clifton Williamson), Montgomery, Ala.; *Pearl Moore, P., Dublin, Tex.; Mittie Payne, A. (Mrs. W. R. Wall), Dawson, Ga.; Clara Perkins, P. (Mrs. Barger), Perkins Junction, Ga.; Leila Smith, P., Atlanta, Ga.; Bennie Thompson, P. (Mrs. White), Thomas-ton, Ga.

CLASS OF 1899: *Belle Bloodworth, V., Alexander City, Ala.; Anna Booker, P. (Mrs. Stapleton), Colquitt, Ga.; *Alma Boring, V. (Mrs. Perkinson), Woodstock, Ga.; Elise Holmes, B.O., Atlanta, Ga.; Lizzie Lumpkin, B.O. (Mrs. E. B. Glenn), Columbia, S. C.; Ethel Skinner, P. (Mrs. E. H. Pritchett), Camden, Ala.; Eva Ware, P. (Mrs. W. M. Wilder), Albany, Ga.; Janie Williams, P. (Mrs. P. V. Spier), Furman, Ala.; Maude Yarborough, P., Hendersonville, N. C.

CLASS OF 1900: Glen Adams, P. (Mrs. O. F. Paxson), Thomaston, Ga.; Boodie Angley, P. (Mrs. Hinds), Abbeville, Ga.; Carrie Sue Blocker, P., Blakely, Ga.; Annie R. Caldwell, A. (Mrs. Norman Sayer), Ensley, Ala.; Juliet Carlton, A. (Mrs. Dr. Fulilove), Athens, Ga.; Maude Conley, P., Ivy Log, Ga.; Miss Ola Evans, P., Halcyondale, Ga.; Martha Hudson, P., Atlanta, Ga.; Mary Merritt, A., Gainesville, Ga.; Elizabeth Mills, P. (Mrs. J. M. Kimbrough), Chicago, Ill.; Cora Reid, B.O. (Mrs. Logan), Asheville, N. C.; Clara M. Smith, P., Monroe, La.; Rae Sponcler, P. (Mrs. T. Harry Garrett), Augusta, Ga.

CLASS OF 1901: Mary Gibson, P. (Mrs. Simms), Newnan, Ga.; Nellie Reeves, P., Charleston, S. C.

CLASS OF 1902: Edna Covington, A. (Mrs. M. E. Covington), Los Angeles, Cal.; Rosa Few, P., Hendersonville, N. C.; Jennie Few, P., Hendersonville, N. C.; Ina Weiss Hartley, P., Batesburg, S. C.; Lottie Johns, P., Social Circle, Ga.; Blanche Latta, P. (Mrs. S. C. Parker), Millen, Ga.; Marie Millhouse, A. (Mrs. H. B. Hair), Blackwell, S. C.; May Parlin, P. (Mrs. —), Carrabelle, Fla.; Grace Petty, P. (Mrs. —), Gainesville, Ga.; J. W. Taylor, P., Duchata, Ark.

*Deceased.

CLASS OF 1903: Lois Allen, P., Sylvester, Ga.; Etta May Hines, P. (Mrs. C. R. Flick), Nashville, Tenn.; Haidee McKenzie, P. (Mrs. —), Macon, Ga.; Hattie Mitchell, P. (Mrs. P. M. Stevens), Ft. Logan, Colo.; Verdine Thompson, P. (Mrs. R. C. Stevens), St. Augustine, Fla.; Una Webb, P. (Mrs. John Oates), Charlotte, N. C.; Daisy Wilson, P., St. Augustine, Fla.

CLASS OF 1904: P. Hutchinson, P. (Mrs. T. P. Anderson), Atlanta, Ga.; *Nellie Howell, P., Greenville, Ga.; Martha O. Stevens, P. (Mrs. P. E. Glenn), Lexington, Ga.; Martha R. Tilson, V. (Mrs. W. Wilson), Atlanta, Ga.

CLASS OF 1905: Camille Callaway, P., Madison, Ga.; Allie Hayes, P. (Mrs. N. Richardson), Toccoa, Ga.; Ida Kohn, P. (Mrs. Simon Brown), New York, N. Y.; Myrtice Vickery, P. (Mrs. Dr. F. Campbell), Atlanta, Ga.; Mary Craft Ward, P., Atlanta, Ga.

CLASS OF 1906: Sara Mays, P., Monticello, Fla.; Maude Wilson, P. (Mrs. W. H. Wells), Gaffney, S. C.; Ida Blocker, P. (Mrs. V. V. Bailey), Blakely, Ga.; Bessie Morris, P., Ft. Gaines, Ga.; Emily Spence, P., Camilla, Ga.

CLASS OF 1907: Elizabeth Parker, P., Thomasville, Ga.; Nettie Ginsberg, P., Mossy Head, Fla.; Mary Caldwell, P., Hawkinsville, Ga.; Mattie Crowell, P., Dawson, Ga.; Leola Le Rosen, P., Shreveport, La.; Ala Peterson, P., Ailey, Ga.; Clarence Houser, P. (Mrs. S. F. McCormick), Fort Valley, Ga.; Hertha Anderson, P., Richton, Miss.; Bessie Burnett, P. (Mrs. Harry Faucelet), Savannah, Ga.; Lillian Bradley, P., Adairsville, Ga.; Lallah Dorrah, P., Macon, Miss.; Florence Jones, P., Dawson, Ga.

CLASS OF 1908: Wenonah Bell, A., Locust Grove, Ga.; Pearl Brown, P., Royston, Ga.; Rosa Champlin, P., V., Biloxi, Miss.; Marion Coe, P., Richland, S. C.; Lily B. Copeland, P., Rome, Ga.; Sourie Glover, P., Rome, Ga.; Mary E. Jones, P., Waynesboro, Ga.; Reba Jordan, P., Hawkinsville, Ga.; Mary Mitchell, P., Gainesville, Ga.; Eola Matthews, A. (Mrs. C. H. Allen), Mart, Tex.; Elsie Norman, P., Norman Park, Ga.; Florette Sommer, Vi. (Mrs. Michael), Athens, Ga.; Annie B. Smith, V. (Mrs. F. LeGrand Proctor), Beaumont, Texas; Kate Thompson, P. (Mrs. John M. Williams), Madison, Ga.

CLASS OF 1909: Pearl Brown, P., Royston, Ga.; Gertrude Leila Elliott, P., Murphy, N. C.; Elizabeth Edwards, P., Saluda, S. C.; Frances Perkins Floyd, P., Savannah, Ga.; Evelyn Green, P. (Mrs. John M. Fray), Birmingham, Ala.; Irene Hartzog, P., Atlanta, Ga.; Georgia Rosser Hutchinson, P., Atlanta, Ga.; Willie May Knox, P., Duluth, Ga.; Leila McFarlin, V. (Mrs. E. C. Love), Quincy, Fla.; Joe Lee Mallory, P., Mallory, Ga.; May Phillips, P. (Mrs. James Leland Mims), Hawkinsville, Ga.; Alta Pearson, P. (Mrs. G. C. Livingston), Ocala, Fla.; Norma Powe, P., Hattiesburg, Miss.; Essie Leroy Powell, P., Quitman, Ga.; Agnes Scarborough, P., Tifton, Ga.; Agnes Sperling, P., Waynesboro, Ga.; Lillie Bobbie Whaley, P., Parrott, Ga.; Aline Winburn, P. (Mrs. Luther Bridges), Gainesville, Ga.

CLASS OF 1910: Lillian Adams, P., Tignall, Ga.; Annie Cobb Andrews, P. (Mrs. V. J. Adams), Knoxville, Tenn.; Regina Calvert, P., Brownwood, Tex.; Mae Carnog, P., Lavonia, Ga.; Mae Cochran, P., Boston, Ga.; Vicie Mae Copeland, V., Atlanta, Ga.; Miriam Cauble, P., Greenville, S. C.; Melissa Davis, P. (Mrs. T. W. Musgrove), New York, N. Y.; Ethel Edwards, P., Atlanta, Ga.; Leila Elliott, P., Murphy, N. C.; Evelyn Green, P., Gainesville, Ga.; Elizabeth Hudgins, V. (Mrs. Palmer Simpson), Gainesville, Ga.; Carolyn Jordan, P., Hawkinsville, Ga.; Grace Johnson, P., Winterville, Ga.; Lidie McDougald, A., Ocala, Fla.; Nita Mathews, P., Reynolds, Ga.; Willie Bell Morris, P., Samson, Ala.; Grace McNair, P. (Mrs. Roscoe McLane), Daytona, Fla.; Eudora Noell, P., Winterville, Ga.; Frances Pearce, P. (Mrs. L. E. Stansell), Johnston, S. C.; Amy Patterson, V., Lake Charles, La.; Marguerite Porter, V., P., Ocala, Fla.; Susie Rushing, P. (Mrs. A. H. Crumley), Ennis, Tex.; Lillian Roberts, A., Valdosta, Ga.; Laurie Shannon, P., Jeffersonville, Ga.; Edith Smith, P., Shelby, Ala.; Pearl Talbot, P., Brownwood, Tex.; Constance Wimberly, P., Bainbridge, Ga.; Zelda Warfield, O., P. (Mrs. E. D. Phillips), Fernandina, Fla.; Tommie Walters, P., Lavonia, Ga.

CLASS OF 1911: Sara Lee Alford, P. (Mrs. Faye Adams), Hartwell, Ga.; Mary Italine Argo, P. (Mrs. M. H. Gardiner), Columbus, Ga.; Freddie Lee Barger, P., Waynesboro, Ga.; Johnny Corinne Bennett, P., Dublin, Texas; Ouida Brannen, P., Stilson, Ga.; Lola Ethelene Blalock, P. Certif., Hoschton, Ga.; Stella Searcy Browne, P. Certif., Tuscaloosa, Ala.; Maude Alma Baxley, P. Certif., Dothan, Ala.; Cleo Carriker, P., Molena, Ga.; Mae Cochran, P., Boston, Ga.; Anna Cornelia Cheney, P. Certif. (Mrs. Jeff Pipkin), Shellman, Ga.; Miriam Cauble, V. Certif., Greenville, S. C.; Beulah Cunyus, V. Certif., Rome, Ga.; Winnie Carter, V., Gainesville, Ga.; Ethel Mary Edwards, P., Hampton, Ga.; Ruby Ellis, P., Kissimmee, Fla.; Frances Isabel Evans, P., Montgomery, Ala.; Ruth Espy, P., Buford, Ga.; Katherine Austen Furman, P. Certif., Clemson, S. C.; Augusta Geer, P. Certif., Lawrenceberg, Ind.; Margaret Gay, V., Franklin, N. C.; Frank Murray Harris, P., Cordele, Ga.; Pearl Laurine Hassell, P., Madison, Fla.; Mrs. L. P. Husbands, P. Certif., Moultrie, Ga.; *Frances Leslie Heinen, V. (Mrs. —), Jennings, La.; Haddie Brown Kelly, P. Certif., Monticello, Fla.; Mary Mitchell, P., Gainesville, Ga.; Mabel Moore, P., Union Springs, Ala.; Rachael Martin, P., Madison, Fla.; Thomasine Moody, P. Certif. (Mrs.

*Deceased.



Maypole Dance on the Campus—States Day—Each Participant Represents a State

W. L. Green), Plant City, Fla.; Rachael Martin, V., Madison, Fla.; Rebecca Elizabeth Moss, P. Certif., Royston, Ga.; Aline Matherson, P. Certif., Hartwell, Ga.; Elleighfare Muse, V. Certif., Albany, Ga.; Orlene O'Daniel, V. (Mrs. E. S. Shorter), Eufaula, Ala.; Lilly May Pettyjohn, V., Christobal Canal Zone, Pan.; Annie Louise Pagett, P., Atlanta, Ga.; Elise Rentz, P. (Mrs. LaVerne Thomas), Bamberg, S. C.; Nellie May Reece, V., Rome, Ga.; Margaret Smith, P., Bartow, Ga.; Jessie Swain, P. Certif. (Mrs. J. H. Reeve), Americus, Ga.; Susie Mason Smith, V. (Mrs. Collins), Gainesville, Ga.; Ruth Teasley, P. Certif., Bowman, Ga.; Wilma Twitty, P. Certif., Pelham, Ga.; Frank Jackson Watson, P. Certif., Winterville, Ga.; Jewell Whaley, P. Certif., Molena, Ga.; Martha Floriede Cave, A. (Mrs. Ben Sexton), Barnwell, S. C.; Pearl Laurine Hassell, O., Madison, Fla.

CLASS OF 1912: Lucile Adair, P. Certif., Gainesville, Ga.; Edith Adair, Vi. Certif., Gainesville, Ga.; Kate Anderson, P. Certif., Watkinsville, Ga.; Georgia Ursula Blitch, P. Certif., Statesboro, Ga.; Sallie Jewell Bond, P. Certif., Danielsville, Ga.; Mamie Berger, V., Atlanta, Ga.; Etta Burney, P. Certif., Moultrie, Ga.; Isabel Maude Chrisler, P., Demorest, Ga.; Sallie Evans, V. Certif., Montgomery, Ala.; Mary Evelyn Fitzpatrick, V., Culloden, Ga.; Madge Hicks, P., Savannah, Ga.; Madge Hicks, V. Certif., Savannah, Ga.; Virginia Hinton, P. Certif., Reynolds, Ga.; Mrs. L. P. Husbands, P. Certif., Moultrie, Ga.; Nellie Newton Kilgore, P. Certif., Winder, Ga.; Aline Little, P. Certif., Carnesville, Ga.; Nellie Laing, V., Gainesville, Ga.; Phoebe Laing, P. Certif., Dawson, Ga.; Ruth Anne Mitchell, P. Certif., Toccoa, Ga.; Constance Modjeska Miller, V., Chattanooga, Tenn.; Nan Osborne, P. Certif., Anderson, S. C.; Iona Lena Peterman, P. Certif., Dothan, Ala.; Harriett Henrietta Rose, P., Mattoon, Ill.; Grace Ragan, Vi., Hawkinsville, Ga.; Sara Ross, A. (Mrs. Albert S. Dozier), Columbus, Ga.; Ethel Shepard, P., Gretna, Fla.; Marie Brown Smith, P. Certif., Gainesville, Ga.; Norma Smith, P. Certif., Wadley, Ga.; Irene Rutledge Stuart, P. Certif., Jacksonville, Fla.; Pauline Wright Smith, V., Gainesville, Ga.; Willie Kate Travis, P. Certif., Atlanta, Ga.; Pauline Trimble, P. Certif., Moultrie, Ga.; Hettie Marjorie Woods, V., Meridian, Miss.; Mary Melissa Carson, P. Certif., Kissimmee, Fla.; Mary Wheeler, P., Prosperity, S. C.

CLASS OF 1913: Montine Alford, P. Certif., Hartwell, Ga.; Jessie Barfield, Pinehurst, Ga.; Lula Adele Barnette, P. Certif., Moss Point, Miss.; Myrtle Sinclair Bennette, P. Certif., Gainesville, Ga.; Louise Boyd, Vi., Palatka, Fla.; Velma Cartwright, P. Certif., Terrell, Texas; Eula Leone Denton, V., Jennings, Fla.; Helen Dumas, Marietta, Ga.; Ellen T. Edmonds, P. Certif., Accomac, Va.; Ruth Elgin, P. Certif., Meridian, Miss.; Mary Louise Ervin, P. Certif., Ocala, Fla.; Kathleen A. Evans, A., Montgomery, Ala.; Sally Waddell Evans, V., P. Certif., Montgomery, Ala.; Lucie Ferguson, V., P. Certif., Donna, Texas; Ethel Bird Haycraft, P., Ocala, Fla.; Erin Holder, P. Certif., Jefferson, Ga.; Mabel Kanouse, P., Terrell, Texas; Blanche Eleanor Loftain, V., Asheville, N. C.; Opal Overpick, V., Marshall City, Iowa; Ellin Lucile Pace, P. Certif., Shawnee, Okla.; Iona Lena Peterman, P., Dothan, Ala.; Gladys Reeves Rhodes, P. Certif., Athens, Ga.; Mary Rebecca Rogers, P. Certif., Ft. Valley, Ga.; Vera Rountree, P. Certif., Summit, Ga.; Theresa Sommer, P. Certif., Hawkinsville, Ga.; Mamie Louise Tuten, P. Certif., Jesup, Ga.; Laura McWhorter, P. Certif., Stevens, Ga.; Jack Charlton Ward, V., Beaumont, Texas; Irene Woolven, Abbeville, Ga.

CLASS OF 1914: Edith Allen, P., Rome, Ga.; Alice M. Bate, P., Monroe, Fla.; Kathleen Bearden, P. Certif., Madison, Ga.; Ethel M. Beasley, P. Certif., Atlanta, Ga.; Teresa Beets, P. Certif., Paolo, Ark.; Eula Boggs, P. Certif., Gainesville, Ga.; Laura Belle Bostwick, P. Certif., Arlington, Ga.; Fannie Webb Branch, P. Certif., Bishop, Ga.; Charlie Etta Burney, P., Moultrie, Ga.; Ruth Collins, P. Certif., Abbeville, Ga.; Kate Cone, P., Macon, Ga.; Susie M. Dozier, P. Certif., Dawson, Ga.; Ellen Tabitha Edmonds, P., Accomac, Va.; Helen Estes, P. Certif., Gainesville, Ga.; Frances Isabel Evans, V., Montgomery, Ala.; Frances C. Ferguson, P., Hattiesburg, Miss.; Adelaide Hargrett, P., Tifton, Ga.; Fay Hutchinson, P. Certif., Monticello, Ga.; Eunice Johns, V., Baldock, S. C.; Marie King, P. Certif., White Plains, Ga.; Mae Meadows, P., Swainsboro, Ga.; Mayme Weaver Milam, P., Atlanta, Ga.; Robt. L. Milam, P. Certif., Atlanta, Ga.; Mamie Miller, P., Gainesville, Ga.; Ruby Neal, P., Gainesville, Ga.; Elizabeth Patterson, P. Certif., Dawson, Ga.; Jennie Belle Perry, P., Union Springs, Ala.; Alice Pitchford, V., Gainesville, Ga.; Gladys Rhodes, P., Athens, Ga.; Mamie Lou Rogers, P. Certif., Gainesville, Ga.; Helen Rosser, P. Certif., Cordele, Ga.; Inez Spencer, P. Certif., Gainesville, Ga.

*Deceased.

AS OTHERS SEE US

OUR STUDENTS

The wonderful growth and progress of Brenau has been made possible by the kindly criticism and recommendation of friends and patrons. A Brenau girl is always interested in the College and ready to tell her friends the interesting story of Brenau—the advantages and pleasures of college life. A list of the students of the present year, is published in this book and these students constitute a club with the avowed purpose of increasing the attendance within the next year or two to eight hundred.

Prospective students therefore are invited to write to any of these students who constitute this club for information of any sort concerning the college and college life.

SOME PUBLIC EXPRESSIONS

Many splendid things have been said about Brenau and thoroughly appreciated. A recent editorial by Editor Clopton of the *Gainesville Herald*, and a card published in the *Herald* by Dr. Merlinjones, Rector of the Episcopal church in Gainesville, both belong to this list, and they say so well what the management like to believe, that they are reproduced, in part, below:

(Editorial, *Gainesville Herald*, May 29, 1913)

BRENAU

Brenau College-Conservatory has closed another scholastic year.

The Commencement exercises, brilliant throughout, were concluded Tuesday. The more than four hundred girls, from a number of States and several foreign countries, have returned to their respective homes with increased knowledge and an added degree of refinement such only as college life, as lived in this private Institution, Brenau, can bestow upon each and every girl who enters its classic walls.

The work done by Brenau is almost incomprehensible to those who have not been in touch with her progress and achievements as she has grown year by year into the splendid Institution that she now is,—the greatest private Institution on the American continent for the education, training and physical, mental and spiritual development of the young women who seek only the best that can be bestowed upon them to fit them for the enjoyment of life and for future usefulness.

So we are in no sense surprised when Dr. I. M. Merlinjones, a man of letters and travel, tells us in an article, which we give space to on the first page, that:

"This is the sixth college and university town with which I have been connected, and while every one was successfully conducted to the great advantage of the city in which it was located, yet I must confess that Brenau is the best of them all. The College should have the hearty support of this town in every way as realizing that a great Institution is among us—one of the finest Colleges in the United States. We should honor Brenau. Why not name this town in its honor? Brenau, Georgia, would sound well, and appear well, too."

Nor are we surprised that Gainesville should appear to him as a skirt of houses which surround the College that should likewise be known as Brenau.

It isn't that Dr. Merlinjones depreciates Gainesville. He is simply overwhelmed with the wonders of Brenau. He is a Vicar (minister) and his great praise of Brenau College-Conservatory, overshadowing all other colleges and universities that he has known in the past, can not be construed as a fulsome compliment, but must be taken as literal truth as it springs from an astounded, though an appreciative mind.

Nor can his suggestion that Gainesville change her name to Brenau be taken as a reflection on the most wonderful city and commercial center of Northeast Georgia.

Similar light has broken in on others who were unfamiliar with Brenau's wonderful past, and in the years which are to come we may expect others to be amazed at the wonders wrought by Brenau and the scope of the work she has in hand.

SOME OPINIONS CONCERNING THE BRENAU CONSERVATORY FACULTY

We present some opinions from musicians and some newspaper extracts concerning the Faculty which Brenau has brought together in its effort to give the young women of this country as fine advantages for the study of music as can be found on the American continent. Without boasting, we believe that Brenau to-day presents the strongest musical Faculty to be found south of New York or Philadelphia.

CONCERNING MRS. SIMMONS

From a recent Bulletin of the College which contains voluminous testimonials and press notices, the following are selected:

"The 'Jewel Song' from Faust, was magnificently rendered by Mrs. T. J. Simmons, and her lovely voice was never heard to better advantage. The audience never tires of the sweet tones of her voice, and she was compelled to respond to a thundrous encore.

"Everything passed off delightfully, and Mrs. Simmons has added another wreath to the crown of laurels which the Albanians have so gladly placed upon her queenly brow.

"Mrs. Simmons was kinder to her audience than she usually is, and after the rendition of the 'Cavatina' from Semiramide, she graciously responded to two encores, much to the pleasure of all. Mrs. Simmons and the chorus are to be congratulated on the selections of this program and the successful rendition of this part."—Albany Herald.

"As a musician, Mrs. Simmons has no superiors and few peers in the South. She is queen in the realms of song, her delivery being easy, natural and impressive, awakening the enthusiasm of all lovers of music. Having enjoyed the best advantages that America and Europe afforded, her native talent shows the highest culture and wherever she appears her audiences are captivated by her grace of manner and charm of voice."—Cuthbert Liberal-Enterprise.

"Shorter College has completed another year of usefulness and, within the next few days, will close its doors for the summer months.

"The scholastic year just ended has been the most successful in the history of the College. Attendance has been as large as conditions would permit and the standard of excellence in all departments has been raised above even the high standards maintained in the past.

"President Simmons and his brilliant and accomplished wife have every reason to feel proud of the results of their management of the College. Assisted by an able and hard-working faculty they have brought Shorter up to a grade second to none in the land. Under their guiding hands the best ideas along modern educational lines have been put in practice here and the result is that the young lady who wins her diploma at Shorter now, goes forth better equipped than ever graduate went forth before. The Simmons administration has been given a fair trial, and, believing that we voice the great majority in Rome, the Tribune feels that there is nothing to be said but words of praise and commendation. We believe that Shorter College is to-day in the most satisfactory and healthy condition of its history.

"To the graduating class the Tribune extends its hearty greeting and best wishes for the future. To Professor and Mrs. Simmons, and their splendid Faculty, we tender our sincere congratulations and we trust that their vacation may be pleasant and profitable."—Rome Tribune.

CONCERNING MR. PFEFFERKORN

From numerous press notices received by Mr. Pfefferkorn, on a recent concert tour, covering more than forty cities in the Northwest, the following are selected:

None but a great artist would undertake to give a whole program on the piano; and no other would have held spellbound the magnificent audience at the Congregational Church last evening. It was a rare treat. At least seven hundred Burlington music lovers were



Presentation of Hiawatha by Brenau Girls on Lake Lanier

assembled in the fine auditorium, and scarcely one of our well-known local artists was missing in that throng of deeply interested listeners. They sat entranced, and when the last notes of the closing number died away they clamored for more.—The Hawkeye, March 15, 1902, Burlington, Ia.

His playing showed intellect, power, and fine feeling, without being sensational, and the program, while classical, was varied enough to suit all tastes, and was evidenced by the intense interest of the audience shown from the dreamy first movement of the "Moonlight Sonata" to the heroic splendor of the "Rhapsodic Hongroise."—Republican and Leader, February 17, 1902, La Crosse, Wis.

Here is a man who has given evidence of musical ability little less than electrifying. He is gifted with an abundance of temperament, a technique such as very few pianists are fortunate enough to acquire, and so thorough a knowledge of his art as to command the most profound admiration.—Chicago American, November 15, 1902, Chicago, Ill.

PFEFFERKORN RECITALS IN ATLANTA

The recital last night by Mr. Otto Pfefferkorn was an event of artistic and social brilliancy. . . . He showed his right to rank among America's foremost musicians, and his exceptionally fine work in a program of heavy demand gave occasion for complete musical enjoyment.—Atlanta Constitution, December 17, 1902.

When the fine artist (Mr. Pfefferkorn) won the entire sympathy of his audience, with his exquisite music and wonderful skill, they did not want to let him go. And no small wonder, for he played as it is given only a few to play. His touch is so delicate, his attack so gentle and rhythmic that his skill showed to better advantage in the Liszt and Chopin Nocturnes than in the heroic measures of the Liszt Rhapsodie. Prof. Pfefferkorn is an artist indeed, and Atlanta counts herself fortunate in having heard him.

The one hundred and fifty Brenau girls who came down to hear their Director were seen in groups in pit and orchestra. They made quite a stir at the Piedmont, where they occupied an entire floor, and quite intimidated the red-headed elevator boy with such an aggregation of fresh young beauty.—Atlanta Journal.

OTTO PFEFFERKORN AND HIS WORK AS ARTIST AND TEACHER

(Reprinted in part from Musical Magazine, Boston, Mass.)

We take pleasure in presenting this month a sketch of the career of Otto Pfefferkorn. Our readers are already acquainted with him through "Pianistic Hints," a valuable series of articles which he has been contributing to The Musician for the last three years.

Mr. Pfefferkorn is a man of magnetic personality, broad culture, and scholarly attainments. An indefatigable worker, he is one of the very few great artist teachers who has stamped his personality and his fine ideals upon thousands of earnest students throughout the country, whom he has reached through private teaching and the concert platform.

"WITH WHOM DID YOU STUDY?" Mr. Pfefferkorn was once asked, "With whom did you study?" After a quizzical pause, he replied, "Well, I have had so many teachers, and so few, that, in attempting to classify them, I am at a loss to know whom to exclude as a compliment to them, and whom to include as a compliment to me." And then he quickly added, "But, after all, I suppose I would be doing no one a serious wrong if all were placed in either class."

EARLY STUDY: Mr. Pfefferkorn was born in Hohenstein, near Eisenach, Germany. He was but a lad when he came to America. His bent was toward music and he sought the New England Conservatory. Here he began his musical and theoretical studies with George W. Chadwick, Louis C. Elson, and A. D. Turner.

During his study at the Conservatory, his work was characterized by a devotion and an indefatigability which were truly conspicuous. Members of the faculty remember him as a remarkably persevering pupil of exceptional promise. As a pianist it was not long before he attracted the attention of Dr. Eben Tourjee, who secured for this aspiring student a wider hearing in the concerts of Music Hall and Tremont Temple. Although assiduously devoting himself to the study of music, yet he had the ambition and found the time to pursue special studies in the liberal arts at Boston University. In 1885, he was graduated with honors from the Conservatory.

A CRITIC'S COMMENT: From the year of his graduation, he entered upon a brilliant and versatile career. We should mention an event which occurred just previous to his graduation when he gave a recital in Boston. One of the city's ablest and most severe musical critics, in reporting for his paper, The Boston Journal, dwelt at length upon the "stupendous program" and "marvelous memory" displayed by the young artist, and said in closing, "If Mr. Pfefferkorn aspires to become a second Tausig, his chances are certainly very good." From a graduate, he immediately advanced to the position of a director, for he was offered the directorship of music in the University of Denver. This office he filled for five years, until 1890, giving many important recitals, and including several concert tours to the Pacific coast. As in Boston he sought to liberalize his education, so in Denver he became interested in law, and after three years' study was admitted formally to the Colorado bar as a full-fledged attorney.

STUDY AND TRAVEL ABROAD: In 1891, 1897, and 1898, he went abroad, visiting Germany, France, and England for the purpose of further study, travel, and recital work. In this country and in Europe, from the time he first made Boston his home, he obtained from time to time the valuable counsel and practical help of such men as William Sherwood, Carl Baermann, Edmund Neupert, Martinus Siveking, Frederic Archer, and particularly Leopold Godowsky, who dedicated his remarkable Concert Paraphrase of the Chopin Valse, op. 18, to him. To Mr. Godowsky he feels most deeply indebted for "purest, pianistic light."

PROFESSIONAL PUBLIC ENGAGEMENTS: At the World's Columbian Exposition, in 1893, he was one of the few celebrated artists selected to give recitals. It was during the same year that he was appointed director of the Department of Music at the Armour Institute of Technology, Chicago, which office he held till 1900. During this period he gave many recitals in Chicago, besides appearing on a number of occasions as soloist with orchestra.

In London, during the summer of 1898, he was the pianist chosen to give the series of Six Historical Recitals at the Annual Teachers' Session held at Clavier Hall, Hanover Square, and in 1901 he was invited to repeat the series.

During the season of 1901-2, the itinerary of recitals given by Mr. Pfefferkorn embraced a territory extending from North Dakota to Georgia, and included some fifty engagements. At the close of this tour, he was tendered and later accepted the directorate of music at Brenau College-Conservatory. The many press notices of his recitals are noteworthy because of the criticisms, which ring with sincerity not only for his solo work but also for his appearances with orchestra. Last season he played the Liszt Hungarian Fantasy with the Pittsburg Symphony Orchestra during their Southern itinerary, winning an ovation from both the audience and the orchestra. This season he is engaged to play the Saint-Saens G minor Concerto with the Damrosch New York Symphony Orchestra at the Brenau May Festival, April 29, 30, and May 1st.

AT THE JAMESTOWN EXPOSITION: Since his connection with Brenau, he has given individual private lessons to over twelve hundred (1,200) students. He has given some ninety-five (95) public recitals, including a three weeks' engagement of daily recitals in the main Auditorium of the Jamestown Exposition—one of his most conspicuous appearances being on "Georgia Day," when he was invited to participate on the program with President Roosevelt, with whom he shared the applause of the visiting thousands. The Exposition Recitals were followed by recitals in Baltimore and Washington under flattering auspices.

Over one hundred (100) individual public recitals have been given by his more advanced pupils, whose programs have been of ideal character in grade and content.

"COLLATED STUDIES" AND "COLLATED PIECES": In his recent editions of "Collated Studies" and "Collated Pieces," as well as in his "Elementary Models for Chords and Scales," technically treated, he has made what is doubtless the very first attempt to solve the problem of fixing a standard definitely evaluated in credit units. With such a course of study reduced to a practical working basis, there is no further occasion for the trying confusion arising from conflicts in method or material. As in literature, so in music, what has stood the test of time and is reduced to a definite and progressive system of fundamental essentials, he affirms, should invalidate all rash objection or inexperienced opposition. Moreover, if even a poor system is better than no system at all, a good system, he contends, should not only adjust these reciprocal relations between literary and music study, but should prove an invaluable expedient in the exact gradation and classification of all pupils during the formative period of their study, whether their work is regular, or elective, in College, or Conservatory, or both.

In addition to his numerous official and professional duties, these are some of the problems Mr. Pfefferkorn has undertaken to solve. Considering the wide scope and the extensive range of his activities—concertizing abroad and all over the United States in individual recitals; holding important positions East, West, North, and South; active both as a composer and writer; an intimate association with leading educational and artistic personalities; a long list of talented and enthusiastic pupils—he richly deserves his unbounded popularity. And it is probable that few living artists and teachers are better qualified, both by experience and study, to advance musical education in the best and most inspiring way.

For ten years and more of our association, Mr. Pfefferkorn has proved himself a musician of varied accomplishments and rare taste, and his magnetic personality and scholarly training enable him to express the message of the great masters with splendid energy and exquisite finish. His career as head of the Department of Music at the Armour Institute of Technology was an unbroken series of triumphs. Our Faculty and students will never forget the brilliancy and power of his interpretations.

F. W. GUNSAULUS,
President of Armour Institute, Chicago.

FROM ROBERT MCINTYRE, D.D.

The Pianoforte Recitals of Mr. Otto Pfefferkorn have been a source of great pleasure to our people. Not a few consider him one of the foremost pianists, and I know of no one I would rather hear. Out of his soul, filled with harmonies, flow as masterful technical perfection such deep and moving interpretations as only great musicians know. I commend him heartily in every way.

ROBERT MCINTYRE,
Study, St. James M. E. Church, Chicago.

FROM WILLIAM H. SHERWOOD, AMERICA'S GREATEST PIANIST

I have a high opinion of the artistic merit and thoroughness of my fellow artist, Mr. Otto Pfefferkorn. He plays beautifully, and with rare qualities of feeling and originality. He is a true gentleman, and will surely win a high degree of success wherever known.

FROM LEOPOLD GODOWSKY, VIENNA, AUSTRIA

"Mr. Pfefferkorn is highly gifted and deserves widespread recognition."

FROM A. K. VIRGIL, LONDON, ENGLAND.

"Mr. Pfefferkorn's style of playing again reminded me of the great Rubinstein."

FROM THE NEW ENGLAND MAGAZINE

"Mr. Pfefferkorn's musical activities both in this country and abroad have been most extensive. At the World's Columbian Exposition in 1893 he was one of the few celebrated artists to give an entire recital at Choral Hall. It was during the same year that he was appointed director of the Department of Music of Armour Institute, Chicago, which office he held until 1900. In 1891, 1897, and 1898, Mr. Pfefferkorn went abroad, visiting Germany, France, and England for the purposes of study, travel, and recital work. In London, during the summer of 1898, he was the pianist chosen to give the series of Six Historical Recitals at the Annual Teachers' Session held at Clavier Hall, Hanover Square, and in 1901 he was invited to repeat the series.

"The recitals of Mr. Pfefferkorn have gained for him no small fame. His repertoire embraces selections from the entire range of the Classical, Romantic, and Modern Schools of pianoforte literature. His experience as a writer and lecturer in educational fields has especially fitted him to present in a popular way the literary and intellectual as well as the artistic and musical sides of a program. Mr. Pfefferkorn is the author of numerous sacred and secular compositions, including, among others, a cantata, opertata, trio for piano, violin, and violoncello, and an extended list of miscellaneous pieces."

GREAT PIANIST FOR THE KINDERGARTEN CONCERTS

It is with great pleasure that the officers of the Kindergarten Association announce the engagement for both concerts, May 9, of Otto Pfefferkorn, one of the world's greatest pianists. The main thought of the Association in getting up its programs is to please those who, year after year, have not only shown their devotion to a good cause, but also have expressed their enthusiasm over the musical pleasure derived from the concerts. With this engagement of the great Pfefferkorn, the Association appeals also to the entire body of workers at the piano, both teachers and students. It is rare that these great artists can be induced to play at two concerts in one day; but for this occasion Mr. Pfefferkorn has promised to play at both the afternoon and the evening concert.—Atlanta Constitution.

RECENT PRESS EXCERPTS

Tonal beauty, technical achievement of the highest order, poetic refinement, the nicest intellectual perception, and an absolute freedom from mannerisms are the gracious features of Mr. Pfefferkorn's art.—The Atlanta Constitution, June 3, 1906.

The appearance of Mr. Pfefferkorn was one of the features of the day. He is an artist to his finger tips. His touch is delightful. He was enthusiastically encored at every appearance, and when each response gave fresh evidence of his skill and artistic knowledge, he was recalled amidst a storm of applause.—The Charlotte News, October 17, 1907.

Mr. Pfefferkorn has a fine singing touch. . . . Very interesting were the pianist's remarks which introduced the different numbers. . . . He showed, in his own "Valse Lyrique," what he is capable of—a fine cantilena and a clear and pearly technique. Such playing one might justly call painting with tones.—The Charlotte Daily Observer (N. C.), October 17, 1907.

During the Jamestown Exposition, Mr. Pfefferkorn was invited to give a series of piano recitals in the Auditorium. He did this, and on Georgia Day, shared the applause of an appreciative audience with President Roosevelt.



The Camp of Hiawatha, Brenau Park, on Lake Lanier

E. B. MICHAELIS

Mr. Michaelis was born in 1874, in Leipsig, Germany. Having had the advantage of being reared in that famous music center, he was enabled at an early age to enter the Royal Conservatory of Music. For six years he studied there, piano with Carl Wendling and Paul Quasdorf, and violin with Hans Becker and Prof. Friedrich Hermann. After serving his military duty in the band of one of the Royal Saxonian Regiments, he re-entered the Conservatory and graduated from the Institution in 1898. During the summer of that year he filled the position of conductor of the theatre-orchestra in Gotha, Theuringia. Since his arrival in this country, Mr. Michaelis has been connected with the Bollinger Conservatory, Fort Smith, Arkansas, for three years; one year with the Southern Conservatory, Durham, N. C., six years with Hollins Institute, Hollins, Virginia.

TESTIMONIALS

Gotha, Germany, August, 1898.
Mr. Michaelis, of Liepsiz, conducted the theatre orchestra during our Exposition, and has through his energy and circumspection succeeded in working up a splendid ensemble. Especially in the accompaniments of vocal solos and choruses has he displayed his great talents as an orchestra director.

(Translation.)

The Music Committee,

E. SCHLOEMP.

Fort Smith, Ark., August 1, 1901.

It gives me great pleasure to say a few words in behalf of Mr. Michaelis, for the past three years teacher of Piano and Violin in the Bollinger Conservatory of Music.

He is an excellent musician and a perfect gentleman in every respect, always reliable and at his post of duty. He has been very successful with his pupils and leaves here on his own accord for a larger field of work.

R. C. BOLLINGER,

Director, Bollinger Conservatory of Music.
Durham, N. C., May 3, 1902.

Mr. E. B. Michaelis has been teaching Violin and Orchestral instruments in the Southern Conservatory of Music the past year; also Harmony, Counterpoint and Musical Form. He is a most excellent Violinist, and has been very successful with his teaching.

Mr. Michaelis is also a brilliant Pianist, a ready accompanist, and skillful sight-reader. He is an accomplished musician of the German school, and as such I heartily recommend him.

GILMORE WARD BRYANT,

Director, Southern Conservatory of Music.
Hollins, Va., February 12, 1906.

It gives me great pleasure to testify to the musical abilities of Mr. E. B. Michaelis. For four years he has been connected with Hollins Institute as teacher of Piano, Violin and Orchestral work. He has performed his duties to the entire satisfaction of pupils, patrons and the management of the school.

Mr. Michaelis is a musician of unusual gifts and with a strong artistic temperamnt. He is a good performer both on the Pianoforte and the Violin, and a first-class teacher of either instrument.

I most heartily endorse him as a teacher, performer and gentleman.

LOUIS ALBERTI,

Musical Director, Hollins Institute.
Hollins, Va., February 21, 1906.

I have been associated in the faculty of Hollins Institute with Mr. E. B. Michaelis for a period of nearly four years, and take pleasure in giving him this testimonial of his work.

Mr. Michaelis is not only a musician of rare gifts and attainments, but a teacher of unusual tact and judgment, his method of dealing with the pupil being such as to bring about the excellent results with the least possible friction. In addition to being a finished teacher of Piano and Violin, Mr. Michaelis has shown himself since coming here a fine conductor of the Orchestra.

Of good presence and address, reserved, yet genial in his manners, he has commended himself to all, not only by his ability and faithfulness as a teacher, but also by his powers of maintaining pleasant relations with a great variety of people. And as far as my judgment goes he would make a valuable teacher in any community or institution of learning.

(MISS) M. F. PARKINSON,

Lady Principal, Hollins Institute.

PRESS NOTICES

Concert-Master Michaelis rendered the concerto for violin (E minor, Op. 64) of Mendelssohn with fine expression and faultless technique and was enthusiastically applauded.—*Liepziger Tageblatt*, Leipsic, Germany.

(Translation.)

Mr. Michaelis never played to a more pleased audience. He gave the Weiniawski Concerto No. 2, and fairly made his instrument speak with the exquisite tones he drew from it. *Arkansas Gazette, Little Rock, Ark.*

Mr. Michaelis, of the Southern Conservatory, is an artist with a fine technique. Especially in the Scherzo Capriccioso by David did he display wonderful skill.—*News and Observer, Raleigh, N. C.*

Mr. Michaelis, the Violinist, was much at home with his chosen instrument. His execution of de Beriot's "Scene de Ballet" was clear and enjoyable and elicited much applause.—*Morning Herald, Durham, N. C.*

Mr. Michaelis charmed all present by his delightful playing. His mastery of the strings is most complete. He has a fine sympathetic tone and an easy, graceful style, which gives so much charm to his work. His numbers were warmly encored and few violinists who have been heard in Roanoke have left a better impression.—*Roanoke Times, Roanoke, Va.*

Mr. Michaelis sustained his well-earned reputation as a violinist. De Beriot's Concerto, Op. 16, was rapturously applauded by all of the audience. The vigor and color of his work makes his playing ever popular.—*Salem Sentinel, Salem, Va.*

DR HENRY G. HANCHETT

A recent addition to the faculty of Brenau is Dr. Henry G. Hanchett, for many years a prominent figure in national musical circles.

By way of introduction the following excerpts concerning Dr. Hanchett are presented: The subject of this sketch holds a unique place among pianists by reason of the number and character of the honors he succeeded in winning as the result of a purely American training, obtained largely by his own unaided efforts or under the direction of native American teachers. While to his other advantages have been added those to be derived from a residence in Europe and association with some of the greatest lights in its musical firmament, it may well be doubted if equal eminence has ever been accorded to a musician of wholly American antecedents as that attained by Dr. Hanchett before his departure for Germany, and during the earliest portion of his sojourn there.

The evidence to support this statement is to be found not merely in the encomiums pronounced upon him by the highest musical authorities and the flattering opinions of newspaper critics, whose words will soon be quoted, but also in the record of positions filled, work accomplished, and results attained, including those that are susceptible to measurement in that most trusted of all American standards—the dollar.

Passing over the hopeful expressions of those who heard the highly promising but boyish performances of Dr. Hanchett's earlier years—for at three years of age he began, not to drum upon, but to play the piano, and at seven had already appeared publicly in his native city as a soloist—we find him at sixteen interpreting the classics in such fashion that years afterward, that consummate artist, Mr. Wm. H. Sherwood, said: "I had never heard Beethoven played till then. It was just what it should have been." This criticism referred chiefly to the interpretation, for Mr. Sherwood had studied Beethoven with his teachers long before hearing Dr. Hanchett, and this impression he carried with him, combining it with others (for the artists were intimate friends and associates) in his ultimate verdict: "I consider Dr. Hanchett the most brainy man in the musical profession. There is no pinnacle in the temple of music to which he can not climb."

Dr. Hanchett was reared in the city of Syracuse, N. Y., and during his minority left it only for brief visits in quest of health and pleasure. The town was a far from favorable place for the development of musical talent at that time, and aside from those mentioned, can hardly be said to have boasted any competent musical authority except the well-known master, Mr. Ernst Held, a gentleman of exquisite taste, refined nature and painstaking habits, to whom for nine years (from six to fifteen years of age), the training of Dr. Hanchett's musical powers was entrusted. Mr. Held was fully alive to the possibilities of his pupil, and succeeded in giving him not only his characteristic touch—probably the most admired element in his playing—but also a high ideal and earnest aspiration, which kept him true to his musical destiny through the many years of artistic dearth and ill health which were before him. For when he left his early home, it was not to resort to musical centres and enter upon an artistic career (although he essayed to do so), but to go in search of health, now to the infirmaries of the metropolis, and now to the quiet retirement of farm and village life for a series of years. Nor were his physicians satisfied that they had done their best to relieve him of his attacks of intermittent but total blindness, till they had interdicted entirely all that absorbing, brain-firing, passion-filled work of piano-playing. For one period of two years, and for another of thirty months, Dr. Hanchett laid aside all practice of his favorite instrument, not even having one in his apartment, but devoting his time to the study and practice of medicine and to literary pursuits—his medical work having been undertaken in the delusive hope that it would afford him a means of protecting his eyes from danger of relapses.

The usual experience of even the greatest pianists is that their mastery of the keyboard can be maintained only by unceasing faithfulness to practice hours; but the overpowering aptitude and genius for artistic expression inborn in the nature of Dr. Hanchett was sufficient to bridge even these broad chasms in the pathway of pianism, and Liszt, Chopin and Beethoven were at his finger tips as soon as a few weeks of practice had cleared away the rust and debris accumulated during the years in which their works were, from dire necessity, entirely neglected.

It was not long after emerging from such a period of retirement lasting two years, that Dr. Hanchett made his first metropolitan appearance, and laid the foundation of his fame. His playing at that time was extensively criticised, and by the great majority of authorities, in most flattering terms. The critic of the *Evening Post*, Dr. Pierce, asserted that "he has a remarkably fine technique, almost faultless; his tone is finished and sympathetic, and his rendering poetic and artistic. He played Chopin, Liszt and Rubinstein with brilliant technique and excellent taste. He rendered Schumann's *Kreisleriana* in as intelligent and poetical a manner as we have ever heard it. He is a very good pianist indeed, and may rank among the best artists we have in this city, and that is saying a great deal."

The *World* declared that: "Mr. Hanchett plays the piano with remarkable technical accuracy, but with feminine delicacy. He surprised his audience into admiration by his playing of Liszt's 'Forest Murmurs' and Rubinstein's *Concert Etude*."

The *Nation* wrote of him: "He is an excellent pianist, at his best in rendering works of the modern romantic school. Compositions of Chopin, Liszt, Schumann and Rubinstein, were given by Mr. Hanchett in a truly poetical and artistic manner."

Mr. John S. Dwight, best known of all our American Critics, wrote in on his own *Journal of Music*: "He has great strength, rapidity and certainty of finger, achieves long stretches of most difficult execution in a triumphant manner, phrases intelligibly and has considerable light and shade."

The *Boston Transcript* contained the following: "Mr. Hanchett showed qualities which entitle him to high praise and played in a manner that was highly acceptable to his critical audience. He has an excellent technique, and in the class of music in which he appeared at his best he evinced a quick sensibility, a poetic appreciation of the subtle meaning of the composer and a facility in expressing it with delicacy and grace that are rarely met with."

The *Boston Advertiser* seconded this endorsement in this paragraph: "The entire program was rendered in an eminently satisfactory manner as was fully attested by the applause of the auditors. Mr. Hanchett's playing was very expressive, and the rendering of the difficult selections very true. He played entirely without notes."

The *Boston Home Journal* put it in this form: "The rendering of the Bach concerto was an exceedingly good one, Mr. Hanchett's playing deserving especial praise for its artistic clearness and good phrasing."

Brother artists were not behind the professional critics in appreciation of the solid attainments of our pianist. Mr. Charles Kunkel, himself a deservedly famous player, wrote in his own *Musical Review*: "The principal attraction on this occasion was Mr. Henry G. Hanchett, the head of the piano department. He gave a very spirited and intelligent reading of works of Beethoven, Schubert, Chopin, Schumann, Liszt, Gottschalk and Rubinstein, and fully sustained his Boston reputation: that of being the only rival of Mr. W. H. Sherwood. The audience, a critical one, favored him with several encores."

The following notice, although speaking of our subject as an organist, has an allusion to his pianism, which entitles it to a place here: "Dr. Henry G. Hanchett is giving a series of seven recitals upon the new triple-electric organ, built for the Marble Collegiate Church of this city. The fifth recital was given last Monday before an audience nearly filling the body of the church."

"Dr. Hanchett's playing is of the most brilliant and fascinating character. To attract him music must mean something; it must require expression, varied tone-colors and intelligent interpretation; it must display something more than contrapuntal erudition and manual agility or he will not think it worthy of presentation to an audience. He consequently prefers those pieces which require frequent changes and afford opportunity for orchestral effects in the registration, while it goes without saying that he easily handles compositions that exact the most finished technical execution. His training as a virtuoso pianist has fitted him to master any difficulties of finger technique required by modern organ music and the same nervous energy that has given him the execution necessary for the highest flights of piano playing displays itself also in his treatment of both manual and pedal departments of organ playing."

But high as has been the praise awarded Dr. Hanchett on his native shores, it yet falls below that accorded him in Europe, because the same judgment rendered there comes from the court of last resort, and where no prejudice on account of nationality can be thought to favor the contestants for artistic honors. No higher authority on all matters of piano playing than Dr. Theodor Kullak has ever lived. In him modern piano technique finds its fountain head, and it may well be doubted if a more perfect exponent of the art than he has ever exhibited its highest achievements or trained its most accomplished



The Boat House



Brenau Park

devotees. From Mr. Wm. H. Sherwood, Dr. Hanchett had learned the peculiarities of the Kullak system of piano technique, and to that fact in addition to his singular artistic merit, it was doubtless owing that he was told by Dr. Kullak at the first interview, that he (Dr. Hanchett) did not need his instruction at all; that he was already a great artist, and ought at once to come before the Berlin public in a concert.* The piece which won this unstinted praise was Liszt's piano transcription of Bach's colossal Fantasia, and Fugue for organ in G minor, played as usual by memory.

That Dr. Kullak was not dealing in empty compliments on this occasion was made evident a few weeks later by his response to a request from the first piano teacher of the Royal Conservatorium at Dresden, who desired the name of a man competent to fill his own position during an extended absence. Dr. Kullak nominated Dr. Hanchett for the place, saying that he was the only person with whom he was acquainted that was at once competent and at liberty to accept the position. A higher compliment could hardly have been paid the young artist, and coming as it did within six months after his arrival in Europe, it was a triumph for American teachers, American methods and American talent,

Speaking of American teachers leads us to consideration of our subject as an instructor. While critics and the public have united in rating Dr. Hanchett so high as a virtuoso as the foregoing paragraphs have shown, his highest gifts and best achievements lie in the direction of teaching, for which field he is pre-eminently adapted by nature and training. The attention which he attracted as a performer led a number of editors to compile and publish biographical sketches with critical estimates, and these bring out very distinctly the traits upon which depend his remarkable success in this, the highest field of mental activity. Two of these sketches were from the pen of Dr. Henry S. Drayton, editor of the Phrenological Journal, himself an able teacher, whose specialty is the analysis of character, and whose long acquaintance with Dr. Hanchett prepared him to speak with authority. His articles appeared in Music and Drama, and in the American Art Journal. We quote a few words: "Few young musicians of American birth have been more successful as teachers and observers than Dr. Hanchett. He has lectured on musical theory in several prominent institutes and conservatories, and contributed articles on practical topics to periodicals. As a writer he is influenced by a definite motive, viz.: to impress the American public with the fact that the development of musical taste is dependent upon the introduction of practical, or rather scientific methods of study. The intellect must be trained to appreciate musical expression ere the study of music in detail will be agreeable; but where a teacher is competent to awaken in his pupil a sense of the beauty of harmonious tone, he can lead him or her over a course of instruction, mastering one difficulty of technique after another with apparent ease. The teacher who can not read the capability of his pupils is not fit to teach. As a pianist, Dr. Hanchett aims to evolve the thought and meaning of the composer. He believes that music is capable of interpreting emotion, but he that would be the interpreter must be facile and delicate of touch, as well as in sympathy with the spirit of the tone master. He has frequently given recitals in his own rooms, where a good part of his audience is made up of teachers who are profited much by his peculiar ability in analyzing the work of the best composers, and in revealing its true spirit. During his career as a pianist he has given lessons to teachers from many different States of the Union, and filled engagements with prominent conservatories at higher compensation than had ever been paid to any predecessor.

"Dr. Hanchett views musical education from the point of view of science. He has discussed the subject in different aspects in courses of lectures, and in articles contributed to musical and other publications. Perhaps no other music teacher among us has a happier faculty of interesting a pupil and stimulating to effort. His success is exceptional with those who have the advantage of his training."

These critical encomiums are abundantly sustained by the written expressions of those with whom Dr. Hanchett has been associated in teaching. The late President of Martha Washington College, Virginia, the lamented Warren Du Pre, LL.D., wrote of him: "He has been Director of Instrumental Music for the past two years. During that time he has given more general satisfaction to trustees, faculty, patrons and pupils than any teacher of music I have ever known. He is patient yet exacting, soon gains the confidence of his pupils and inspires most of them with love for the art; his methods have been successful in producing skillful performers in a high grade of classical music. As a performer on the piano I have never heard his superior. His lectures indicate thorough knowledge of the science of music as well as general acquaintance with the literature of the art."

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Rosalie Evans	Georgia	Nellie Hurst	Georgia
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Ollie Flowers	Alabama	Laurie Jinks	Alabama
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Lillian George	Georgia	Maynie Jones	Georgia
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Florence Glass	Louisiana	Alene Kennedy	Georgia
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Alma Hamrick	South Carolina	Irma Lowe	Florida
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Anna Lea Harbison	Tennessee	Irene Macey	Indiana
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Nellie Hamby	Georgia	Mr. R. L. Milam	Georgia
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Louise Peirce	Georgia	Nannie Simmons	Georgia
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Iona Peterman	Alabama	Annie Mae Smith	Florida
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Marion Phillips	Georgia	Mrs. F. M. Smith	Florida
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Eunice Pinnell	Florida	Gladys Smith	Georgia
Nell Pierson	Tennessee	Mary Gullett Smith	Georgia
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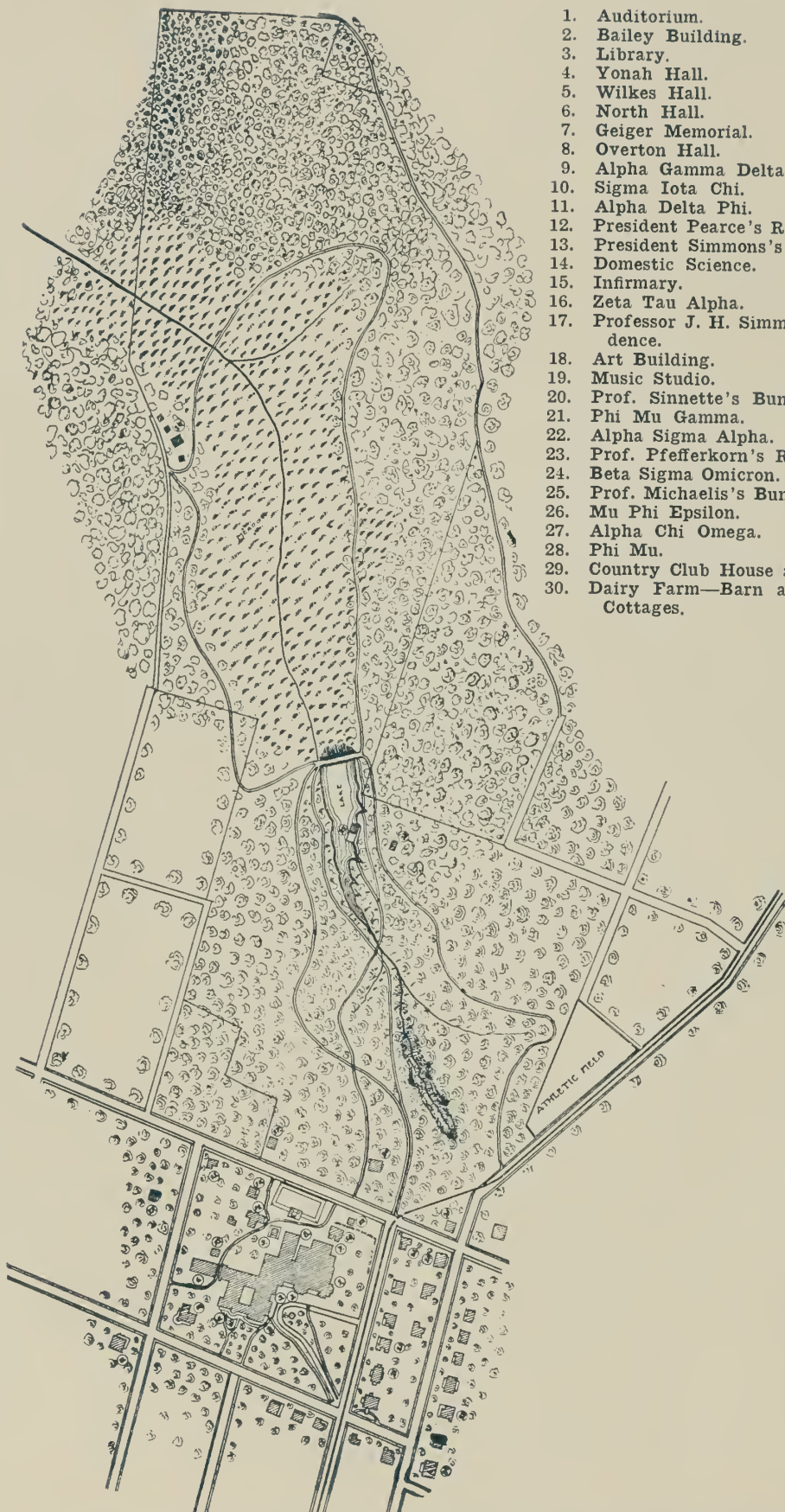
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 Virginia Williamson Georgia
 Pearl Williams Georgia
 Mrs. T. B. Winningham Oklahoma
 Mrs. O. P. Willingham, Jr. Georgia
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 Sula Wommock Georgia
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2. Bailey Building.
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6. North Hall.
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8. Overton Hall.
9. Alpha Gamma Delta.
10. Sigma Iota Chi.
11. Alpha Delta Phi.
12. President Pearce's Residence.
13. President Simmons's Residence.
14. Domestic Science.
15. Infirmary.
16. Zeta Tau Alpha.
17. Professor J. H. Simmons's Residence.
18. Art Building.
19. Music Studio.
20. Prof. Sinnette's Bungalow.
21. Phi Mu Gamma.
22. Alpha Sigma Alpha.
23. Prof. Pfefferkorn's Residence.
24. Beta Sigma Omicron.
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